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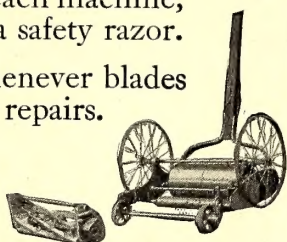


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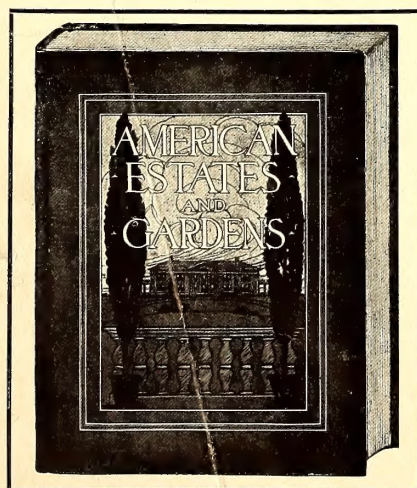
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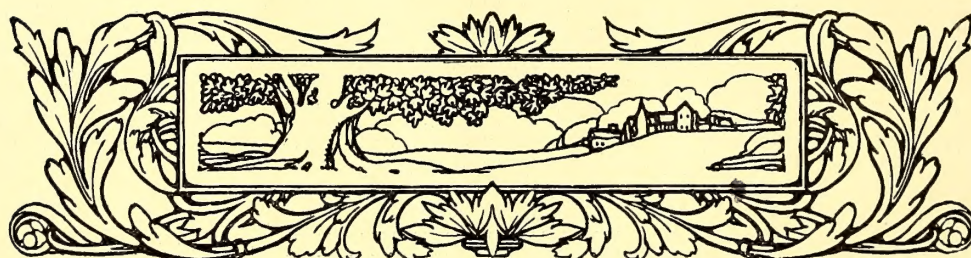
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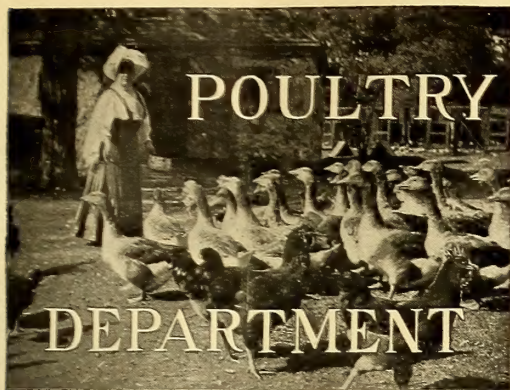
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## NESTS AND PERCHES

By E. I. FARRINGTON

**F**OWLS are able to roost on a small round pole, but are much less comfortable than on 2x3 scantlings, set on edge, with the upper corners slightly rounder. All the perches in the poultry house should be the same height; otherwise the hens will fight for the highest one. Also, they should be higher than the nest boxes or other furnishings on which the hens might perch, for hens of the lighter breeds in particular invariably seek the highest point available when they retire at night.

It is best to have the perches detachable, so that they may be taken out and disinfected frequently. Washing them with kerosene will quickly clean them of vermin, but this work must be done often. There are preparations on the market with which the perches may be painted and which will keep them entirely free from mites for from one to six months. In some poultry houses the roots do not come in contact with the wall, but are set on low horses at the rear of the house. This is a sanitary measure which has much to recommend it, as perches and supports may be quickly removed and cleaned and the lice cannot readily find shelter in wall cracks. It is well to have all perches low enough so that the hens will not receive a severe jar when they seek the floor in the morning.

Many practical poultrymen are abandoning dropping boards, thereby greatly decreasing the amount of labor which they must perform. A board may be set upright to prevent the droppings being mixed with the litter. When the droppings are dry they are not offensive and a little earth or land plaster may be thrown over them occasionally, so that cleaning out the house is not necessary oftener than once a month.

The nests may be simply open boxes fastened to the wall. In some houses orange crates are set upright on the floor and partly filled with nesting material, each crate making two nests. It is better, though, to have the nests attached to the walls, so that the floor may be left free, especially if the fowls are closely confined. There should not be a platform in front of the nest boxes or there will be much quarreling and probably many broken eggs. If there is simply a box edge to stand on, the hen is obliged to enter the nest or fly down. When there are several nests in a row, the front of each should be an inch or two above the nesting material or the hens will endeavor to pull the eggs from one nest to another. I have had hens collect several eggs in one nest under conditions which seemed to make it almost impossible for them to do so.

It is well to have a slanting board at the top of the nests to prevent the birds roosting there. Many poultrymen advocate dark nests, but they are not necessary, although it is true that a hen will select a dark nest in preference to a light one. About the only good reason, however, for the use of darkened nests is that they



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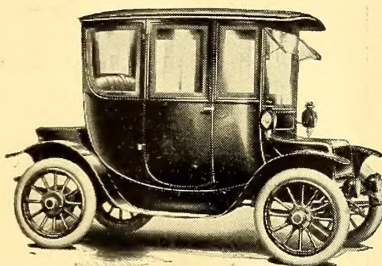
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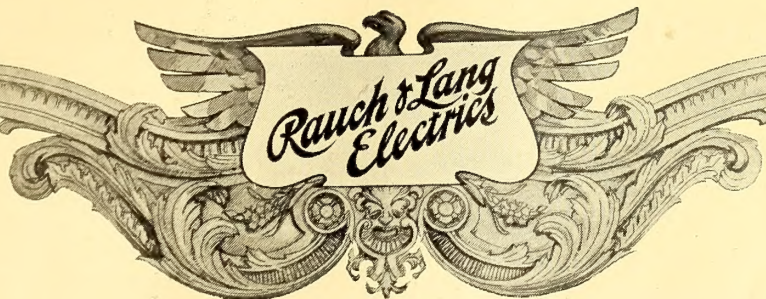
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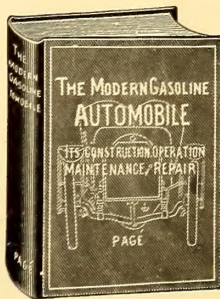
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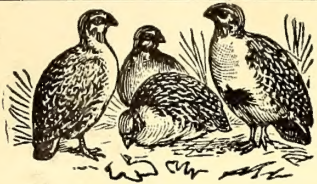
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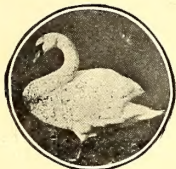
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minimize the danger of the hens acquiring the egg-eating habit, but this trouble usually results from eggs being accidentally broken. Light, open-front nests may be suspended from hooks, so that they may easily be removed and disinfected. One successful poultryman uses a nest large enough to accommodate several hens at the same time. It is covered with a slanting board and entered at the end, and it gives full satisfaction.

The nesting material ought to be sweet and soft. Fine hay is excellent. Eggs quickly absorb the order of musty nesting material and are easily soiled when first laid, being covered with a wet, sticky substance. They may be washed, of course, but that impairs their weeping qualities. In order to help keep the nests free from vermin, it is well to put a handful of lime under the nesting material, but they should be periodically cleaned with kerosene or painted with a prepared lice paint. Hens will not thrive in a vermin-infested house and the presence of these pests robs the amateur of his enthusiasm for poultry keeping.

### A POULTRY RUN

IT is encouraging," writes a reader of AMERICAN HOMES AND GARDENS, "to one who is interested in poultry to come across an amateur who is practical in his methods, keeping records to prove his failures and his successes. He can prove his statements and that is more than some writers on poultry topics can do. An amateur poultry raiser in Rutherford, New Jersey, has solved one problem to his own satisfaction and that is: The best kind of a "run" to induce exercise and egg-yield. He was not satisfied with results from a "run" ten feet wide and fifteen feet long, from a house ten by thirteen. The family of twenty-five Buff Orpingtons, were not as active as their owner thought they should be; they were inclined to squat in corners and along the sides, and being able to see all that was going on their curiosity did not keep them moving. The chicken house is built on the Wood plan, and two years ago the owner tried the experiment of dividing house, run and family. This made the "run" five feet wide and fifteen feet long. The results were what he expected they would be. The hens were on the move all the time; the small families were happier and the egg-yield went up. The hens under this arrangement went up to a net profit per hen of \$2.72. The amateur poultry raiser's home occupies only a city lot and a larger run is not possible, but if he could he would make the run twenty or twenty-five feet long, and he will always keep his families small, in spite of the extra work and expense it entails."

### WHY THEY LEAVE SCHOOL

THE majority of public-school children leave school at the age of fourteen, or as soon as the law no longer compels their attendance, says *Leslie's Weekly*. Economic pressure, it has generally been supposed, is largely responsible for this dropping off; but if our largest city is at all typical of the rest of the country, only about 20 per cent. leave school because their families actually need the little increase they could make in the weekly income. The Vocational Guidance Conference of New York found also in its investigations that another 20 per cent. "abandoned their studies because their parents took it for granted school was a



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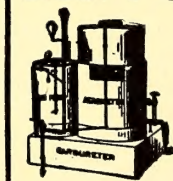
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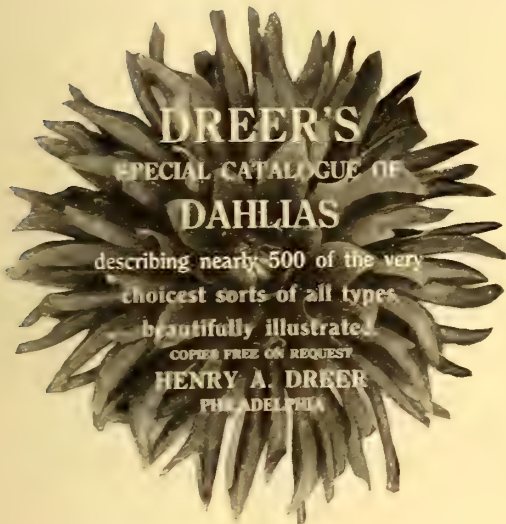
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place to be escaped from as soon as possible, and the rest stopped either because they loved school less or work more." The report bears out the opinion that children in America are permitted to do just about as they please, even in such serious matters as their education. Illiteracy is on the decrease, but the thirst for knowledge is not so keen as it should be. If parents themselves had greater love for education, they might be able to inspire their children with a desire to continue school life beyond the grammar-school period.

### IMAGINARY VIRTUES OF THE BEZOAR

IN accordance with the ancient idea of ascribing to everything of mysterious or obscure origin, occult, often marvelous properties, the bezoar, not infrequently found in the stomachs of herbivorous and ruminant quadrupeds, goats and antelopes particularly, has been credited with qualities that imparted to it a great value among credulous and semi-civilized peoples, especially in ancient times.

Having as a rule, for its nucleus, some indigestible substance, taken into the stomach with the food, as a measure of protection and to render it harmless, it was gradually coated with a concretion of mineral substance, just as the oyster, coating an intrusive particle with nacreous matter produces the much admired and costly pearl. Sometimes the coating consists of superphosphate of lime and sometimes of phosphate of ammonia or magnesia.

In many instances, the hair carried into the stomach in the course of the licking process by means of which these animals cleanse their coat, would be incorporated with the mineral deposit and felted into a mass of great solidity, the bulk being at the same time greatly increased, so that these accumulations often reached a diameter of several inches. In the stomachs of slaughtered beees such masses are very common.

These, however, were not the bezoars that were esteemed for their remedial or protective properties. The latter were compact concretions of mineral matter sometimes radial in structure, sometimes composed of concentric layers and of stone-like hardness. They are classed as Occidental, Oriental and German. It was in the Orient—the land of mystery—that the bezoar enjoyed the widest esteem for its supposed medicinal virtues. The possession of such a concretion was believed to insure the protection of the owner against various diseases, they were also regarded as especially efficacious as an antidote to poisons and even against the bites of the venomous reptiles with which tropical Asia abounds.

While these virtues must be regarded in the light of modern science as of course entirely imaginary, the ownership of such a protection may have proved, to some extent, an involuntary and hypnotic aid to the sufferer. As a consequence, considerable value was often attached to notably fine specimens of bezoars. In India, especially, their value increased enormously in proportion to their size and choice specimens commanded very large prices.

They were mounted, according to their dimensions, for display or for suspension from the person, special care being taken to leave the bezoar substance plainly visible. In many instances, as certain interesting gold-mounted specimens preserved in the Court Museum at Vienna demonstrate, they were, even in Europe, thought worthy of being inclosed in the most costly and artistic settings, by which, of course, their value was enhanced to a corresponding extent.



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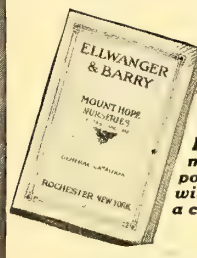
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THE center of the gold-leaf industry in Russia is at Moscow, although the leaf is also produced at St. Petersburg and in the Province of Kaluga. The annual output of this industry in Moscow, where there are five large establishments and a number of smaller ones, is said to reach a value of \$500,000. According to information given the United States Consulate General by local manufacturers there are about 1,000 employees in the Moscow factories—600 adult males, 300 boys and 100 females. The wages range from \$20 to \$25 per month for adult males, \$5 to \$10 for boys, and \$8 to \$15 for females. The booklets used are generally four by eight inches and contain sixty leaves of gold. The booklets and the gold are imported principally from Germany, although some are manufactured here. The molds are of three sizes, 14, 15½ and 17 centimeters (5.51, 6.10 and 6.69 inches, respectively). The prices of the gold booklets vary from \$1 to \$3, depending entirely upon the amount of gold in the leaf. The methods used for preparing the gold are the Russian and the German. By the Russian method the gold is worked into rather thin ribbons, which are cut into pieces and placed between sheets of specially prepared skins (the sheathing of cattle liners). The sheets (called molds) are placed together into book shape, 240 in a book, and several pieces of gold are laid in the center of every other sheet. The book is then inserted into a closely fitting leather case, which is placed upon a granite block and hammered. Under the blows of a hammer weighing two to five pounds the gold expands until it occupies the entire surface of the skin (mold). If it be desired to make the leaves thinner, they are cut in two, and the half leaves are again placed between the sheets of prepared skin and hammered until they attain the full size of the skin. This process can be repeated twice. The skins are dried, and stained with certain coloring matter. The gold used in the Russian process is comparatively pure, and the molds are of domestic manufacture.

### INSECT METAL BORERS

ACCORDING to a writer in *Zur Guten Stunde*, the following account is given of an insect that can bore through metal.

"Any one can hear it buzzing in the pine woods in mid-Summer, or perhaps see the flash of its yellow wings. *Sirex gigas* is its formidable scientific name, but we know it simply as the horntailed wasp. This wasp bores into the tree in various places with its long tail, and in each hole leaves an egg. The ensuing larva, a white, six-legged grub, fitted with powerful jaws, takes up the work of boring into the wood, and as it advances closes the passage behind it with the sawdust. If uninterrupted, the larva continues boring deeper and deeper into the tree, and since it is of course growing all the time, it makes a bigger and bigger passage.

After about two years, it makes its cocoon of silk in the burrow; then, after the pupal skin is cast off, the winged insect breaks through its cocoon. Immediately, with feverish haste, it begins boring toward liberty. Finally it reaches the bark of the tree, and then the open air.

It is often the case that during the hard larval period the tree in which the horn-tailed wasp is burrowing may be felled, sawed into planks and used in building operations. Sometimes, for some particular purpose, the timber may be encased in a



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metal sheathing. That does not disturb the wasp at all; when its time comes, it applies itself with energy to its task, and soon bores a hole through which it can escape.

Holes made by these insects have been found in tin roofs, and in the mint at Vienna was a safe, the half-inch steel plates of which the wasp had perforated. Some extraordinary cases of their activity were brought to the notice of the Academy of Sciences in Paris. A barrel of cartridges that had been stored away for some time showed the ravages of the wasps in their search for light and freedom. The insects had not only eaten their way through the wooden barrel, but through the cartridges and leaden bullets as well. Other boxes of cartridges dating from the Crimean War were shown, riddled by wasp-borings.

### INTERNATIONAL CUSTOMS CONGRESS

THE French Government has decided to convene an International Customs Congress, to be held in Paris during the month of May, 1913. This congress, which may be regarded as a continuation of the customs congress held in Paris during the Exposition of 1900, is to be more limited, but also more definite, in scope than the congress of 1900. Discussion is to be confined to the following five questions: (1) The desirability of establishing an International Bureau of Commercial Statistics; (2) regulations for commercial travelers and the treatment of samples; (3) means for dispensing with payment of duty in the case of conditional imports; (4) the desirability of having customs litigation referred to expert bodies, and the character of such bodies; and (5) the advisability of concluding an international agreement for the purpose of adopting a uniform definition of gross and net weights for assessing duty.

### THOSE WHO DO NOT THINK

THE Eskimo, says Mr. Knud Rasmussen in "The People of the Polar North," does not count the days, and keeps no record of time. All his thoughts are centered on hunting.

Once I asked an Eskimo who seemed to be plunged in reflection, "What are you thinking about?"

He laughed at my question, and said, "Oh, it is only you white men who go in so much for thinking! Up here we only think of our flesh-pits, and whether we have enough for the long dark of the Winter. If we have meat enough then there is no need to think. I have meat and to spare!"

I saw that I had insulted him by crediting him with thought.

On another occasion I asked an unusually intelligent Eskimo, Panigpak, who had taken part in Peary's last north polar expedition:

"Tell me, what did you suppose was the object of all your exertions? What did you think when you saw the land disappear behind you and you found yourself out on the drifting ice-floes?"

"Think?" said Panigpak, astonished. "I did not need to think. Peary did that!"

Eating becomes the great thing with the Eskimos. I once excused myself, when paying a visit, with the plea that I had already eaten and had had enough. I was laughed at, and the answer I received was:

"There thou talkest like a dog! Dogs can be stuffed till they are satisfied and can eat no more; but people—people can always eat!"



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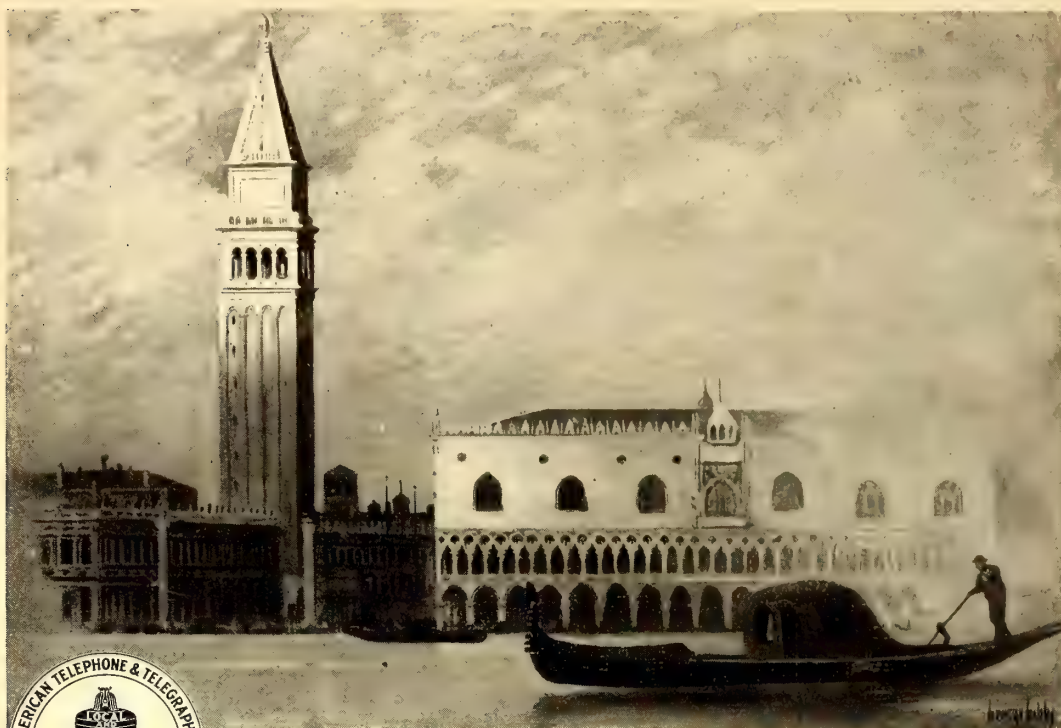
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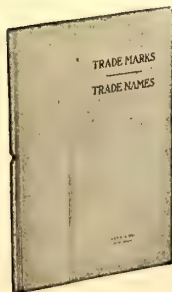
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## BUSHMEN'S DRAWINGS IN SOUTH AFRICA

THE Bushmen's drawings, still to be met with in certain parts of South Africa, remain a subject of difference of opinion amongst artists and antiquarians, says the London *Architect*. The majority of the designs represent animals, with which these people were at this time acquainted, but domestic animals, of which they knew nothing, are not to be found. The figures were cut into the rock and vary considerably in merit. Some are so crude that it is impossible to tell the nature of the animal they represent. One favorite subject is a lion being stalked by Bushmen, bow and arrows in hand. The Bushmen themselves had no dwellings, but it is plain that they were more or less acquainted with the Kaffirs (though the latter killed them at sight), as representations of Kaffir huts are plentiful. Many of these drawings have been colored over and photographed, and a selection, so obtained, is on view in the Cape Town Museum. The opinion is held by some that the caves in which these drawings appear were the homes of chiefs who had the walls so decorated. Others hold the view that these caves were meeting places, or places of worship, though it is also believed that the Bushmen were one of the few peoples who possessed no form of religion whatever, and these theories cannot, of course, agree. The writer has seen several of these caves, and has questioned the neighboring Kaffirs on the subject, who, however, have no knowledge of the matter, but content themselves with saying that the pictures are the work of the "man monkeys" who were here very many years ago. Many suggestions have been made as to the implements used for the carvings, which must have been sharp and well tempered to have cut sufficiently deep into the rock to have withstood the ravages of all these years. The figures of Bushmen engaged in hunting ostriches are also often to be found, and from this it is plain that the lion and the ostrich were the two species of animal life with which they were most familiar.

## CHINESE MELON SEEDS

THE melon *Citrullus vulgaris* is a well-known and widely cultivated garden product both in South China and the north as well, the best quality coming from Newchwang. It is grown almost entirely for the seeds which are to be found on almost every Chinese table. The black quality is raised mostly in the north of China and as a general rule is not found in any great quantities in the markets of Hongkong. The melons themselves are not used to a great extent for food and not at all for medicinal purposes and must not be confounded with the American variety of the watermelon. The latter is grown to a limited extent at Castle Peak, near Hongkong, from American seeds.

There are two kinds of these melon seeds which find ready acceptance among the Chinese, namely, red and black. The red are deemed the best and bring, according to grade, \$8 to \$15 per picul of 133 1-3 pounds and the black are valued in the same way from \$5 to \$7 per picul, gold currency. In 1910, the value of these seeds exported amounted to \$297,914, and last year the value was \$249,498, gold currency. It is impossible to state the proportion going to the United States, but it is undoubtedly considerable, as the Chinese are very partial to this product and do not consider dinners, festivals, or other ceremonies complete without a liberal supply.





#### AMERICAN HOMES AND GARDENS FOR FEBRUARY, 1913

THE readers of AMERICAN HOMES AND GARDENS have expressed so much interest in the many articles on old furniture, ceramics, old silverware and other subjects dear to the heart of the collector, which have appeared in its pages, will welcome the announcement that a greater amount of space is to be given to material of interest to the collector in the future issues of the magazine than heretofore. A regular department for the collector will be one of the features of AMERICAN HOMES AND GARDENS hereafter. Collectors and others interested in antiques, old prints, autographs, in fact in any field having to do with the embellishment of the home, are invited to address the editor in any matters connected with collecting on which they wish information. These will gladly be furnished if stamps are enclosed for postage on replies.

THE February number of AMERICAN HOMES AND GARDENS will describe the home of an American collector of note and will be illustrated by beautiful photographic reproductions of various sections of the collection. Miss Mary H. Northend will contribute an article on a remodelled Massachusetts farmhouse illustrated with photographs of the interior. The rooms of this house are furnished throughout with old Colonial pieces. A Detroit house, in the middle West, will comprise a page feature illustrated by exterior and floor plans. Bird lovers will welcome the illustrated article on birds and bird-houses, and those readers who live by the seashore will find a special interest in an article on a very beautiful house, a seashore home near Stamford, Connecticut. The double page feature will consist of photographic reproductions of well-placed windows. "Fox Hill Farmhouse at Radnor" is the subject of an article by Harold Donaldson Eberlein, describing and illustrating with photographs and plans one of the most attractive stone houses in Pennsylvania. "The House Telephone" will call attention to the desirability of this modern device for furnishing communication between the various floors of the house. The garden feature of the February number will be an article on "Starting Plants Indoors," by F. F. Rockwell. Many other good things are included in this number.

#### APROPOS THE PARCELS POST

SHORTLY after this issue of AMERICAN HOMES AND GARDENS reaches its readers, the Parcels Post of the United States will have been inaugurated and the country at large will be given an opportunity to test its efficiency. At present the announcements concerning rates and zones are somewhat formidable to the ears of the layman, although the Post Office Department insists it is a simple matter after all. Several newspapers have expended much energy in interpreting the matter, but it will probably be some time before the public familiarizes itself sufficiently with the scale of postal charges to feel quite at home in zonal conversation on the subject. One thing, however, is obvious enough, and that is that a very large sum of money is to be expended for the bills incident to engraving, printing and handling the special Parcels Post stamps which will be placed on sale

January 1, 1913, and which the Department requires shall be purchased for franking parcels sent through the mails. It may happen that postal conventions between countries require the use of distinctive stamps for parcels, but instead of following the example of Belgium, with its placard-like Parcels Post stamps, it would seem that our regular postal issues might better be surcharged for parcels use as was done for regular postage, in the case of the United States stamps used in Guam, Cuba, and in the Philippines, and as in the case of the Government Parcels surcharge on the stamps of Great Britain some years ago. The Parcels Post system will now enable the suburban or rural dweller to ship garden and other agricultural products to and fro at a transportation cost that is neither prohibitive nor oppressive. Even the city garden-maker will now be able to obtain from rural nurseries and seedsmen garden seedlings, etc., without the accessory of an excessive carriage cost. Thus encouragement will be given to the garden movement in both town and country.

#### RIGHT THINKING FOR BOYS

"D R. HELEN C. PUTNAM of Providence, R. I., a director of the American Association for Study and Prevention of Infant Mortality, and chairman of its committee on public-school education for prevention of infant mortality, is one of those who are attempting to solve the problem of the education of children with regard to the laws of physical life," says the *New York Evening Post*. "Children, she thinks, must be led to feel, as unconsciously as they realize sunrises and sunsets, that life is a trust from fathers and mothers beginning before history; to be guarded and bettered and passed along to children's children. A definite conception of this trust is essential to right living. Educators are finding that well-directed correlation of human life with phenomena and laws of growing plants and animals, in school gardens and nature studies, develops a wholesome mental attitude. She emphasizes some of the urgent reasons for educating adolescent boys and young men in eugenics and details of home sanitation and beautifying. She points out that we have trade and industrial schools for boys; but fatherhood is much more than earning money for the family. If babies were well born and well cared for, their death rate would be almost negligible. No farmer could succeed whose live stock perished uselessly at the rate of American babies. The infant death rate measures the intelligence, health, and right living of fathers and mothers, the standards of morals, and sanitation of communities and governments, and the efficiency of physicians, nurses, health officers, and educators."

#### RURAL SCHOOLS

ALTHOUGH the rural school is often the target of criticism and the object of reform movements, it is not without its defenders, says the *Youth's Companion*. The Secretary of the United States Civil Service Commission at Chicago says that of the many candidates who come before the board, those from the country schools are successful in a much larger proportion than those from the city schools.



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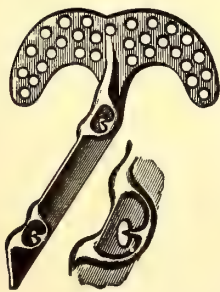
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Printers of AMERICAN HOMES AND GARDENS**A DINING-ROOM COLOR SCHEME****"W**ILL you kindly suggest a color scheme for my dining-room?" asks a reader. "It faces north, has two windows and is a large room. The woodwork is varnished pine, and matches in color the golden oak furniture. There is a chair rail that must not be removed. The carpet is dark blue and terra cotta."

Your carpet ties you to blue or terra cotta for your color scheme, but as a large mass of terra cotta is not pleasing with varnished pine, it would be best to have a blue, or blue and green scheme. Fortunately there are so many beautiful wall-papers in these two colorings especially among the imported ones that there will be little difficulty in choosing something artistic. The wall below the chair rail should have a plain surface burlap, book-cloth, or silk-fiber, stronger in general tone than the figured paper above. A well designed paper that will not weary the eye in the blue and soft green may be chosen. A second choice may be considered for the upper walls among the tapestries, many of these have a good deal of wood color that makes them harmonious with golden oak; they also come with touches of terra cotta in the fruit; a tapestry paper is often the most successful choice owing to what is already in the room being a little shabby. The medley of soft neutral shades blends with an old carpet when a most beautiful paper chosen only for its color and design would make the old things look dreary. In your case the tapestry paper must lean to bluish foliage rather than to green.

**STREET ADVERTISING IN FRANCE****O**WING to the frequency of so-called sandwich men and advertising carts drawn by men in the streets of Lyons, traffic has often become impeded. For the purpose of regulating all perambulating street advertising the mayor of Lyons, France, has just issued, says Mr. Carl Bailey Hurst, American Consul, an order the salient points of which prohibit portable advertisements on days when there is a high wind. Such advertisements may be carried on other days on the condition that they are not more than 1 meter 50 centimeters (4.92 feet) wide and 1 meter 40 centimeters (4.59 feet) high.

Advertisements carried at the top of a pole must not be higher than 1 meter (3.28 feet) above the head of the carrier. Those large enough to require several carriers are forbidden altogether. The sign carriers are forbidden to halt on the streets or to deposit signs thereon, and are required to keep at a distance of 15 meters (49.21 feet) at least from each other.

Wagons drawn by horses, motors, and the like will not be allowed in the streets. Signs on wagons drawn or pushed by hand will be allowed, except on days when there is a high wind, provided that wagon and sign together are not more than 2 meters 50 centimeters (8.20 feet) above the ground and that the wagon is not more than 2 meters (6.56 feet) long or 1 meter 50 centimeters (4.92 feet) wide. There must be an interval of at least 30 meters (98.42 feet) between such wagons when there are several of them. Transparencies, whether carried by person or on wagon will be barred access to the streets.

An order of the mayor that went into effect at the beginning of this year prohibiting the throwing of handbills on sidewalks and streets has had a highly salutary effect. The main thoroughfares that were formerly littered with advertisements of all descrip-

tions handed out to passers-by and which were soon dropped after reading or before, now present an entirely different aspect. Persons still have the right to offer such handbills and passers-by may accept them, but the penalty for dropping such advertisements is sufficiently severe to stop the practice effectually.

**MADE-OVER BEDROOMS****"W**E are remodeling an old and simple farmhouse. The woodwork will all be white paint, the ceilings are low and the windows small although there are at least two to each room. How shall we go about it?" asks a correspondent.

There are so many charming wall-papers today for such rooms as you describe that you will have no difficulty in finding a good supply to choose from. Papers that have a quaint appearance, dainty and unobtrusive should be selected. There are many floral stripes that are admirably suited to farmhouse furnishing, then a plain ground in yellow, rose, or blue gives opportunity for an all over garden effect in the furniture covering and hangings. There are several chintzes with small patterns and yet strong in coloring that lend themselves to a quaint pretty treatment. Small cushions on the larger chairs, curtains of unlined chintz, and perhaps a bedspread would introduce enough pattern into a room with a plain wall surface. The cotton woven rugs must not be overlooked when planning for farmhouse furnishing, also the braided rugs that can now be found in the shops, they seem so appropriate for a simple style of treatment. Even the furniture manufacturers have fallen into line to give us something dainty and inexpensive for there are the sweetest little white painted beds with floral touches that look as if they were made to go with the old-fashioned painted bedroom chair that all who contemplate buying an old farm manage to pick up in out of the way places. An old time spinning wheel placed near an open fireplace will add charm to the largest bedroom and even a milking stool with a wee cushion on the top will lend an air of simplicity to the bedrooms. Old mahogany for the best rooms with a four post bed and suitable hangings should be hunted for, but no one need be discouraged by not possessing the genuine old as several of the old patterned bedroom chairs are reproduced today as well as beds in single width. Old patchwork quilts are brought from oblivion, and also the blue and white woven coverlets are brought into service. A study of old Colonial interiors will give many suggestions to those who wish to furnish simply and yet correctly.

**A TELEPHONE TIME-SAVER****T**HE *Electrical Review* describes a new device that will be welcomed by many persons who make frequent use of the telephone; it is intended to save the time usually wasted in "holding the line." The apparatus consists of a small trumpet that magnifies sound, and a platform behind the trumpet to hold the telephone receiver. When the person at the telephone is asked to "hold the line a moment," he places the receiver on this platform in such a way that it slides into position with the ear-piece against the small end of the magnifying horn. He can then continue whatever work he was doing until he hears the voice from the horn; after that he can use the telephone in the ordinary way, or, if he wishes to make notes or to take a message from dictation he can carry on the whole conversation by means of the trumpet.





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The contemplation of a small house like this suggests the delight one might find in planning its furnishing

*Photograph by T. C. Turner*



# AMERICAN HOMES AND GARDENS

Volume X

January, 1913

Number 1

## A Practical Treatment of An Abandoned Farmhouse

By Mary H. Northend  
Photographs by the Author



NEVER has the abandoned farmhouse been so popular as it is to-day. House-hunters are scouring the country around to find old houses, especially those almost too dilapidated for habitation, yet showing good lines that lend themselves readily to remodeling.

Many of these which have been abandoned are of historical interest, and but for the present day movement would have been demolished. They are, however, reclaimed in many instances and stand as typical remodeled farmhouses, doubly interesting because of the effect of this new influence, and also because of their historical connections.

There is undoubtedly a peculiar fascination connected with the remodeling of an old house. One reason for this lies in the fact that it is always a delight to create new and practical ideas for interior conveniences,—the bringing into harmony of disjointed rooms that show simply four bare

walls with little or no suggestion of charm or unison. A second reason which appeals to the house-owner is that these old houses were most substantially built, the huge beams and framework being of the stanchest of timber, while the boards were of that solid wood which is rarely found in the houses of to-day.

The more practical or cautious mind will always question the advisability of purchasing the abandoned farmhouse, feeling it is less expensive to erect one that is designed by the modern architect, rather than to spend time and money on an old house. Nevertheless, the good work goes on and the careful planning creates a fascinating interest in the most lukewarm aspirant for successful remodeling.

The most gratifying results along this line are shown in Medfield, Massachusetts, where standing at one side of the main road is the interesting house owned by Mr. Davenport Brown, of the reconstruction of which Mr. E. T. Putnam of



The home of Mr. Davenport Brown at Medfield, Massachusetts. An early Colonial farmhouse remodeled





The parlor and the living-room practically become one by reason of the double-arched connections

Boston, was architect. This house was erected in 1755, and was a small and unpretentious cottage containing but four rooms, small unattractive apartments, built for comfort rather than for any homelike or artistic effects. They consisted of a living-room, kitchen and dining-room combined, with two chambers, in one of which, the first authoress of America was born,—Miss Hannah Adams, a direct descendant of the presidential family of that name, who settled in Quincy, Massachusetts.

Like many other old farmhouses, this had, after many years of occupancy by members of the original family and eventually of strangers, fallen into decay and stood forlorn and neglected by the side of the road, while the grounds, which were extensive, lay unkempt and uncared for. The entire estate presented an appearance of desolation. However, to the house-hunter with a keen eye for future results, it appealed, and the present owner recognized a unit that could be incorporated in his original ideas of what his future home should be.

Gradually the house assumed a different mien under his direction. The four small rooms were utilized in the change and around them were thrown wings containing several larger rooms. Verandas were placed on either side, so carefully planned that they did not detract from the general scheme. A quaint porch at the front of the house gave shade to the entrance door, and the one touch that made the house complete.

The color of the house was red and white, a particular shade that was in harmony with the soft green of the surrounding sward. Lattices were added at the rear to screen the servants' department from view, as one drove into the semi-circular roadway that led to the stable which was built farther down in the field, at one side of the house, and painted in corresponding colors.

Window boxes filled with brilliantly colored flowering

plants were introduced on the straight roof which formed the top of the porch, and the surrounding land was reclaimed and proved most desirable for garden purposes. A clever eye realized the vantage spots in the grounds and the planting of shrubs and flowers brought forth wonderful results. Naturally the old trees that had stood as sentinels around the place were still retained and cared for rigorously. The great sweeping branches of some of the older trees hung over the remodeled house in a most protecting fashion, and gave all necessary shade.

Separating the house from the road was a stretch of grass-land, around which was placed a white fence of palings, with pillars here and there surmounted by balls. This fence stops at either side of the house to allow plenty of clear space and opportunities for planting. Under one of the elms is placed a tablet marking the historical site of the house. On the garden side the wide veranda was enclosed during the Summer season by wire screening, and during the Winter months, glassed-in, heated, and used for a sun-parlor.

Passing through the Colonial porch, one enters the hallway which has been retained in all its old-time architecture. The antiquity of the hall has been further preserved by the use of gray landscape paper which covers the walls, while the old Chippendale card table used for ornamental purpose in this hall carry out the scheme for old-fashioned furnishings.

This hall, like many of Colonial days, extends through the house, ending in a second door which opens into a flower garden at the rear, from which all flowers for the table and other decorative purposes are cut. At the right of the hall are the living-rooms which have been arranged attractively, and combined by cutting arches on either side of the fireplace. This gives a depth which makes the rooms look large and spacious and in addition allows for air and light. Here the walls are hung in soft brown, the same shade being used



for both living-room and library, which is in the rear of the former. Many rare and beautiful Colonial pieces are found in this room, especially the mantel glass over the fireplace. It is a wonderfully good piece showing the eagle decoration combined with gilt on either side. The furniture, which numbers many heirlooms, shows several fine old pieces in the way of chairs and tables, including an old comb-back chair dating back to 1750. There is also a Sheraton easy chair, often known as a Martha Washington, from the fact, that a similar one is to be found at Mount Vernon. In front of the fireplace at one side is a fire screen made of mahogany, used not as in the olden times to shut off dust, but for ornamentation.

While the old living-room retains the Colonial air in furnishing, it is partly lost in the library, where only a few pieces of genuinely old furniture are shown. This is a most attractive room, with its built-in bookcases at the farther side, and the deep window-seats which suggest comfort on a stormy day, with the books near by. The drap-



A fine example of a Colonial clock stands on the mantel shelf of the dining-room

house and a countless variety are used in the color schemes which vary from day to day.

The dining-room is situated at the left of the hallway and is a large room, lighted from windows at the front and one side. The farther end is finished with a large open fireplace, showing Eighteenth Century andirons. On the mantel, over the fireplace, stands a fine example of a Colonial clock, flanked on either side by unusual candle sticks, which have

eries of artistically colored chintz give the right touch of bright color to the room.

Opening from these deep windows is the enclosed veranda, overlooking the modern pergola which is a most attractive adjunct. Later, this will be covered with vines and flowering plants. At the front are stately columns and between them one looks upon a charming landscape in the distance, combining garden and lawn in the most artistic fashion.

This is fitted up for comfort, with great, roomy lounging chairs and a hammock. Many flowering plants add their charm to this particular portion of the



The dining-room contains some rare Colonial treasures





Each of the principal bedrooms in this attractive house have fireplaces

chimneys such as were used in the early days to protect the flame from wind. Let-in glass closets at either side of the fireplace show a wonderful collection of old china and glass, some of which is very valuable. At one side is a good piece of furniture in the shape of an Empire sideboard over which is a mantel glass with gilt bead frame of the kind so much in vogue about 1760 to 1800, the straight top indicating that it belonged to the earlier period.

Between the windows at the front is hung a Girandole, ornamented with a spread eagle on top. The row of balls in the frame determines the date to be after 1780. This is twenty inches in diameter and shows on either side, branches for candles. An unusual feature is the gilt mounting over the curtains which are held back by gilt brackets. The room is finished in white, which is most attractive.

At the rear of the dining-room one finds the service department fitted up with every modern convenience, while at the rear of the hall, at one side, is the den which opens at one side into the hall, and at the other, to the rear of the house with its fine gardens and lawns. There is, about this house, a system of ventilation which allows plenty of windows to give draught in even the warmest weather, there being practically no uncomfortable room in the whole house during the Summer season.

At the head of the stairs, at the right, one enters the bright and sunny nursery. Here the walls are hung with the most charming paper, representing Mother Goose rhymes, all of which are of intense interest to the little one, who never tires of looking at the scenes pictured on this

paper, which is relieved by the white paint. There are few pictures, and those shown are all along child-life subjects. A picture rail borders the plain frieze and is a convenient place to show toys with which the children cannot play. The room is lighted from two windows, but these are on the sunny side of the house and so the room is filled with sunshine from morning until night, making an ideal place for a child to play and live. The furniture has been chosen to harmonize with the idea for which the room is used. Small tables, just high enough to accommodate a child's chair, and little armchairs with rush bottoms are used, while the hardwood floors are both sanitary and attractive.

The nursery is in the main portion of the house, as are two chambers. One of these is used as a guestroom and contains a Field bedstead of English make, dating about 1780, the lightly-curving bars in place of the heavy tester, and showing twisted posts. The little night table stands by the bed, but here electricity takes the place of candle light, showing an innovation that gives far better lighting service.

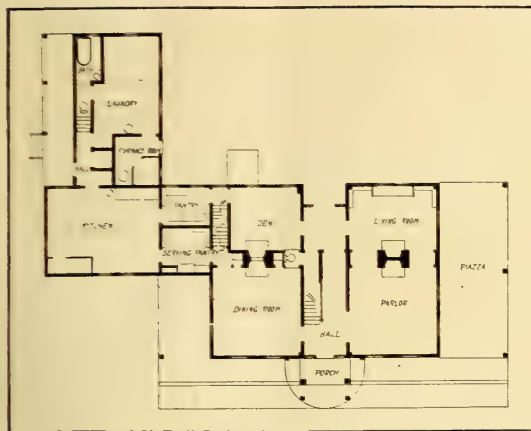
Over the fireplace, which is a modification of the old-time one, is shown a mantel glass with wood and gilt rosettes in the corners, while a second chamber shows modern reproductions of four posters, yet much of the furniture is Colonial. The swell front bureau has a looking glass over it which is a Georgian piece with the eagle ornamentation. As the eagle came into use about the close of the Revolutionary War, it gives a highly distinctive Colonial period mark to the time of this ornamental mirror's manufacture.



One of the bedrooms

A child's bedroom





First floor plan

room in the old house is the one in which Hannah Adams was born.

This is located at one side of the main house in the ell, and is approached by a wide hall which leads to this special apartment. While the fireplace has been remodeled, the interior of the room is much the same as when first built and shows the little old door with its tiny window in the middle panel and hand-hewn rafters, while at the farther end the condition of the walls made it necessary that the owners should plaster and paper them. An old four-poster is in keeping with the antiquity of the room, which is kept only for special guests. It is a "Showroom," rather than one arranged for occupancy.

In the house proper, great credit should be given to the careful attention paid to details that has been accomplished by the architect, Mr. John Pickering Putnam of Boston, who from a small and inartistic commencement has evolved a large and picturesque whole, while to the owners the harmonious setting serves to show what can be done to make from chaos, a well-laid out and charming estate.

Lawns are the prominent features of the grounds. In front of the house great attention has been paid to the

planting. The circle of lawn at the front serves to give setting to the large elms. The planting of shrubs helps out the shortening in front of the house, while the addition of a white fence is a well-solved problem and

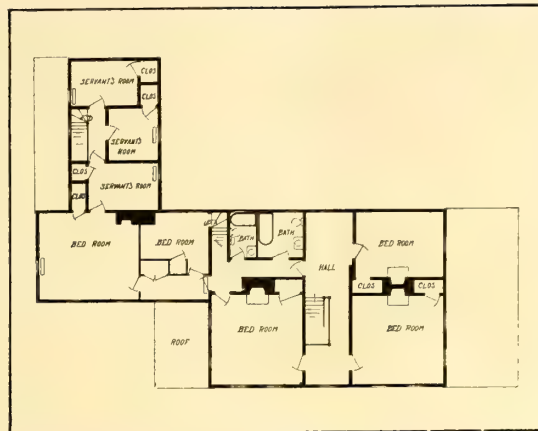
gives to the grounds a Colonial atmosphere which goes far toward making a perfect whole.

In dealing with the landscape plan, it should be considered that the garden is yet in its infancy. The borders were laid out this year and the vines which have made such good growth and which will eventually cover the fences and posts, were also planted this Spring. They have grown so well that they are now twined half-way up the high posts and give evidence of later on fulfilling the promise expected of them.

The garden proper follows the line of the fence and the plants and flowers have made a fine growth, showing that in one season even, a great deal can be accomplished in planting for immediate effect. Later on, herbaceous Perennials will take the place of the Annuals.

A feature of the grounds at the farther end of the lawn, is a swimming pool which lies between the borders of the flower garden. It is cemented at the sides and bottom, and is so arranged that the water is kept in motion through a system of piping, never rising above a certain level, and always fresh. Steps lead down to the pool, while

(Continued on page 35)



Second floor plan



The swimming pool is at the far end of the large lawn





An attractive small house of this type can be tastefully and comfortably furnished at a moderate cost if judgment is exercised in the selection of its furnishings

## The Cost of Furnishing a Small House

By Ida J. Burgess  
Photographs by T. C. Turner

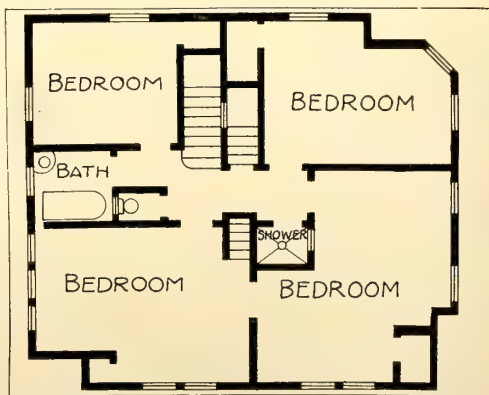
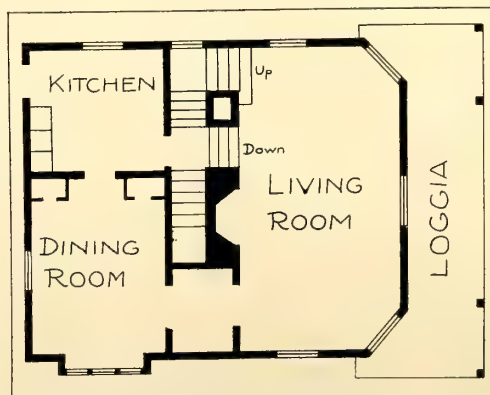


HE selection of suitable furnishings for a small house within a reasonable cost is a problem perennially confronting homemakers. Individual requirements are so varied (as likewise are those of families differing one from the other in size and in tastes), that it would be difficult in any single article on the subject to do more than present, as here, an outline of possibilities that present themselves to the limited purse, possibilities that are still in complete accord with the strict canons of good taste.

The photographs of interiors here reproduced have been taken from the unfurnished rooms of an interesting house whose type may be considered as exemplifying the small house of interesting design, and unfurnished rooms are thus shown by reason of the fact that

it is the empty house which conjures up for one the vision of furnishings to one's own requirements. The frontispiece to this number and the exterior photographs here reproduced suggest the delightful aspect the small house may assume, an exterior which leads one to look for the furnishings in such a house to be as inviting and satisfactory. Of course there are always the obvious necessities that immediately find enumeration. The living-room must have its chairs, its table, its bookcase, rugs for the floor, curtains for the windows and portières for the doorways. The dining-

room must have a table, chairs and a rug certainly, china and glassware as well as a serving-table to meet the needs of this room in the routine of daily life, and the kitchen will have to have a range, table, chairs and working utensils. These last are so greatly dependent



Floor plans of the small house illustrated on this page selected as an interesting type of dwelling which can be furnished by a moderate expenditure





A gate-leg table shown in the closed position. One of this sort can be had in any finish for about \$18.00



This is the table suggested for the living-room. A table of this sort costs about \$44.00

upon the individual needs of the housewife that they will not be included for the consideration in the expense items of this article.

It is often a good plan to make a definite selection of the furnishings for a house even though it

small house illustrated, the living-room is found to occupy the long side of the south end of the dwelling, having the windows east and west with French doors opening upon the loggia under the overhang of the upper story.

The importance of this room in the scheme of the house will, at once, lead us



This illustration shows the appearance of a gate-leg table when open. The lamp, complete costs about \$12.00

may take some years to complete the selection, buying from time to time such pieces as one needs or can afford, rather than buying at haphazard anything that can be used for the moment with no definite idea of the final decorative scheme. A definite plan is, therefore, the only sensible and satisfactory foundation on which to work out the furnishings for the small house.

While the furnishings suggested in this article may not suit each and every individual requirement, the writer has attempted to select those furnishings from models obtainable, which should make the widest appeal in the matter both of good taste and of moderate cost.

In the choice of furniture that which has good lines as well as strength to endure long service has been given precedence. In the matter of color schemes, those colors which do not obtrude violent tones will be considered as well as the matter of patterns that will still pleasantly stimulate the imagination when age rests upon them. The sensible home-maker will choose enough furniture to give the impression of a well-furnished house, but he will not overcrowd it with any unnecessary unlovely thing.

#### THE LIVING-ROOM.

Studying the plans of the interior of the

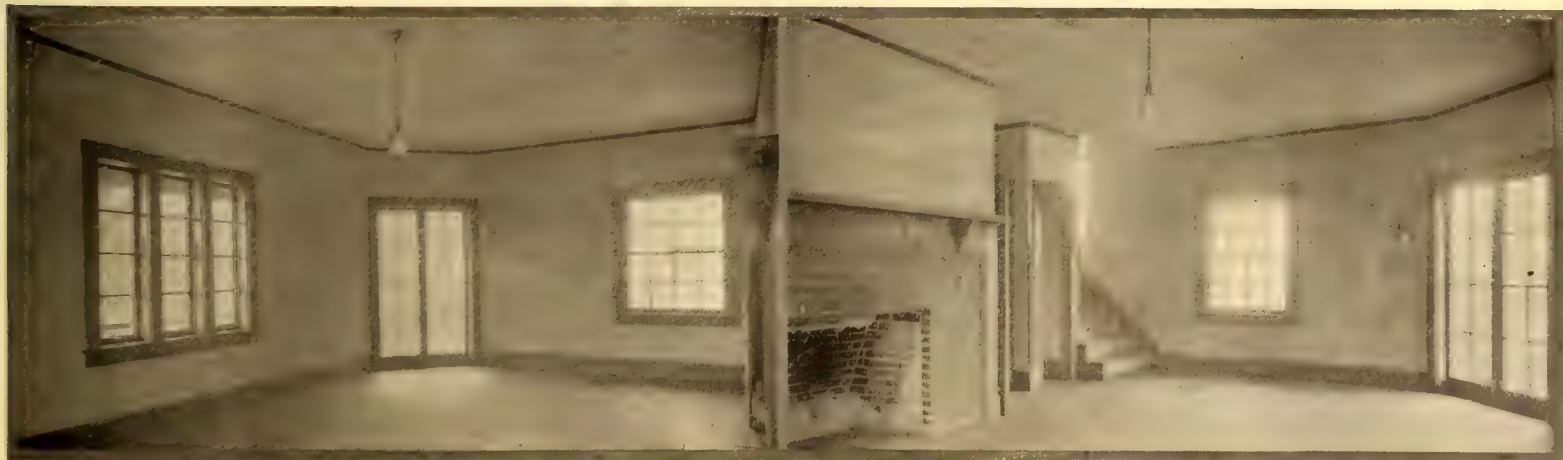


The desk shown above can be obtained for \$62.00, and the large three-division bookcase for \$60.00

to give to it the key-note for the expression of individual taste in its furnishing, bearing in mind that its seeming proportions call for furniture in accord. No small fussiness or over-ornamentation must be allowed to spoil the breadth and clear space we would preserve here.

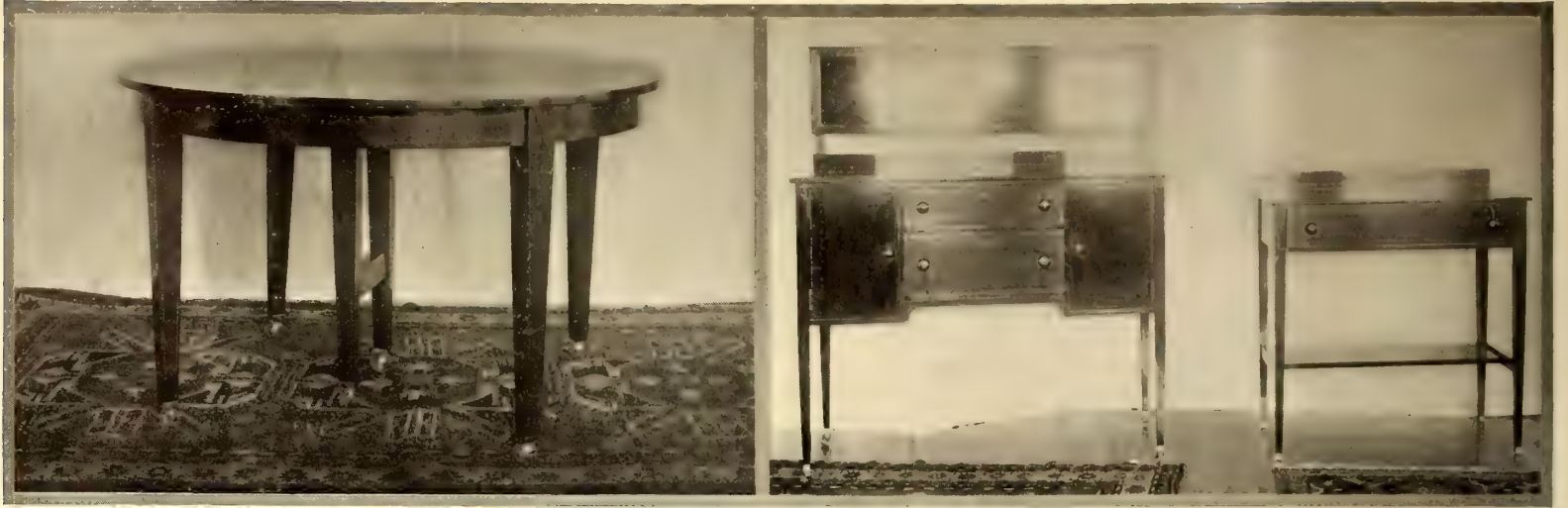
The wooden settle by the fireplace shown in the illustration on page 11 could be replaced, with advantage, by one of oak and cane having a high back like all the settles of English ancestry. The chairs should conform to the sense of comfort suggested by the settle, with an armchair near the fireplace also. The room will require a good-sized library table, a bookcase against the wall space at the left of the window in the south wall, and a writing-desk of good design near the west window, where one may have good light during the day. An electric movable reading lamp may be placed on the desk for evening light.

With two low-backed chairs having upholstered seats, a large, comfortable chair near the library table, the room will be furnished, so far as its seating requirements are concerned. We must not forget, however, to add a few low cane or rustic-bottomed



Two views of the unfurnished living-room from which the stairs ascend





A dining-room table of this sort costs about \$40.00. This sideboard would cost \$60.00, the serving-table about \$26.00. The mirror above the sideboard, shown in the photograph as supported by strips, should hang independently above it

stools with cushions, and cushions for the high-backed settle by the fireplace. These may be covered with silk velour, which in the Summer season will give place to linen coverings. The colors chosen for a living-room must not be harsh or too striking, but soft and with a note of quiet warmth and richness (avoiding anything like red walls) which yet may be in accord with simplicity and unpretending elegance in a space so modest.

Much richness can be given the walls by the use of Japanese grass-cloth, whose quality is now imitated in wall papers, but not by any means rivaled, since the sheen of the grass used by the Japanese in the manufacture of the wall-coverings mentioned is quite unlike any other fabric. Nevertheless the two-toned wall papers made to imitate it are very agreeable to the eye and constitute a pleasing substitute where the expense of the Japanese material is greater than one wishes to consider.

A medium shade of brown stain would be suitable for the woodwork of the first floor of this house. The hardwood floors may also have a dark, rich stain, with wax finish, though lighter floors would be more in harmony with yellower walls. A large Oriental rug should cover the main portion of the living-room floor, the background of which should have shades of old rose if, as we shall here imagine the case to be, the walls are dull green, light in shade, or dull blue and

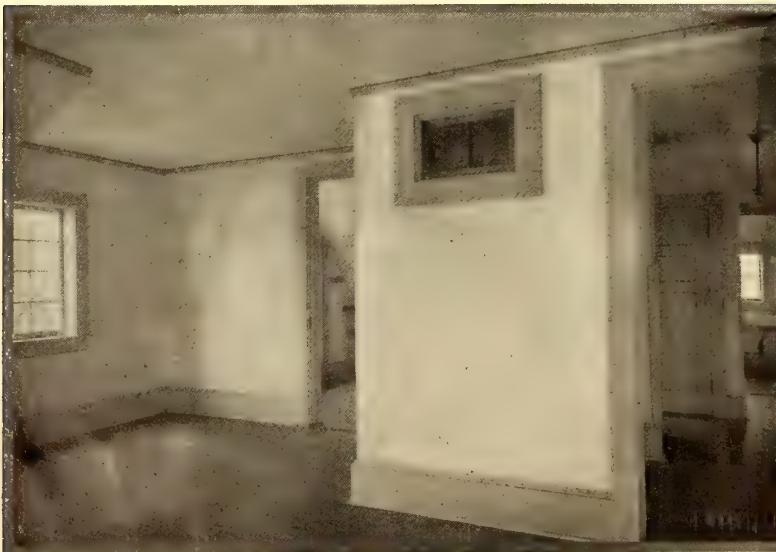
green in the pattern. The border should show somewhat of a contrast to the rest of the rug, though not too emphatic a one. If more rugs are required for the floor space, two long narrow rugs of similar pattern to the large one may be chosen to cover the floor at either end of the room.

The high mantle-shelf should have brass candle-sticks and a large Chinese jar, very few ornaments, or if the space above is left for a decorative painting with a border of its own, only two objects should be placed on the shelf against it, two candle-sticks or two jars. For the fireplace tall andirons of wrought-iron, simple and dignified in design, will hold logs for a *real* fire, or if coal is used a basket grate for coal can be installed. In either case there will be the necessary accompaniment of tongs, shovel and poker, and care must be exercised in selecting these adjuncts to fire-side comfort.

The portières and curtains for this living-room now come in for consideration. As there are no outside shutters to the house, heavy curtains for Winter use against the cold winds must be provided, with some sort of thin curtaining next the glass. These may be of Swiss muslin, with a small figure, having some of the pattern in dull blue or dull green or they may be of plain cream-colored scrim with a delicately stenciled border in color. For the windows these curtains should not fall below the wood-work underneath the sill.



Dining-room chairs in this style may be had for \$10.00, the arm-chair here illustrated costing \$14.50

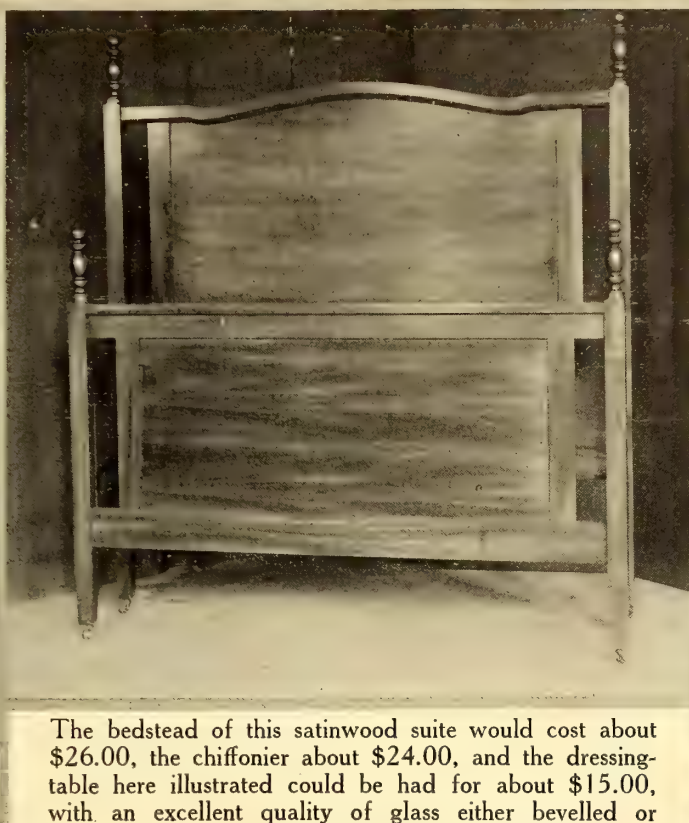


One of the bedrooms



The dining-room





The bedstead of this satinwood suite would cost about \$26.00, the chiffonier about \$24.00, and the dressing-table here illustrated could be had for about \$15.00, with an excellent quality of glass either bevelled or unbevelled

For the French windows they should be fastened both top and bottom to brass rods to prevent their blowing about in the wind when these window-doors are open. The silk curtains placed over these may be of silk with a woven pattern the color of the wall-covering. Again, these curtains may be linen taffetas having a design of two shades of green or blue. This material has excellent wearing qualities and does not hold dust, and may be used without lining. The curtains at the windows should hang from poles with bracket-fixtures against the top of the base-board. At the French windows the curtains should be hung on brass rods over the white curtains.

For the portières, bordered English velvet, the color of the walls, will be suitable, or a patterned velvet having the colors to be found in the Oriental rug, but not necessarily of similar design, will prove effective.

#### DINING-ROOM.

The round extension-table with arm-chairs and side-chairs in the selection for this room should be simple and elegant in design, with a side-board in the same style, one having at least two drawers for silver and table linen being preferable. The serving-table can find a place under the north window and the side-board on the long south wall

opposite. The china for the dinner-service may be plain white, with a band of gold filagree. For the breakfast-table a less formal service may be selected. In Summer, breakfast in this house will always be served on the loggia, where there will be placed one of those folding tables having drop-leaves, supported by legs that turn back against the center when closed, such as the gate-legged table shown on page 9. This table can also be used for the afternoon tea.

The color of the walls of the dining-room should be warm in tone, as in the case of the house here illustrated the light comes from the north and west only. A clear, light rose tint would be appropriate for this room if the walls are to be tinted; but a wall-paper with a rose-colored ground having a large pattern in deeper tone, with portières of rose-colored tapestry having a broad border would add richness to the room. The window curtains of white muslin may have rose-colored silk over them.

The center light above the dining-table may have appropriately a circular shade of pale yellow, with amber bead fringe. The rug in this room should be large enough to cover the floor space occupied by the round table and dining-chairs, deep rose in color and simple in border.

Before the entrance to the service-quarters a screen of



The living-room



Corner of a bedroom



brown leather would be in place. There is one other bit of furnishing that could well be added to this room, and that is a built-in seat in the projecting west window, if placed below the casing. This could then have a flat cushion of leather or of velour and a few cushions in varying tones of brown and rose. This would add a cosyness to the room, which dining-rooms too often lack. The halls and stairways of this house can be in solid color. In the small room adjoining the entrance in the basement-entrance story of the house, of which no plan is shown, the wooden settle now seen in the photograph of the living-room may find a suitable place by the open fire. Here may be very naturally established a smokers'-den or servants' sitting-room. A few wicker chairs, a round-topped table, some leather or linen-covered cushions, and a rug for the floor. The curtains could be of scrim at the diamond-paned windows. This would make a cosy lounging-nook.

#### THE BED-CHAMBERS.

The northeast bed-room, which has a connecting door with the southeast bed-room, may be appropriately furnished in walnut. The wall-paper can be yellow, or the walls may be plain-tinted plaster, yellow in tone. A walnut bed, dressing-table, chiffonier, small writing-desk, chairs and a cheval glass would be suitable furnishings here. The floor-covering might be a large domestic rug in golden brown tones with yellow bands in the border. To exclude the brightness of the early morning light the windows need dark shades, and over-curtains of chintz with white muslin curtains against the glass.

#### SOUTHEAST BEDROOM.

This room, having southern light, may have one of the colder colors on the walls, we will say green ingrain paper of a light shade. The floor rug may be a domestic rag rug of mixed tones in green and pale yellow at the ends. The heavy curtains of large-flowered chintz or taffeta with a green lining will be found an agreeable shield against the strong early morning sunlight, while the white muslin beneath them may have a sprig of green color in it. The

furniture of this room may be of stained oak in light brown or green. Some willow chairs, a chiffonier or small dressing-table as the individual taste may prefer will be needed. Probably, if this were a child's room, a study-table with open shelves for books will also find a place, as here the "young person" frequently has to prepare lessons. A willow writing-desk suitable for such a room would cost about \$20.

#### SOUTHWEST BEDROOM.

This little room, which would probably be the guest-room, may have delicate shades of French gray on its walls, and on the floor a rug of soft texture of the same gray, with bands of blue woven in for the border. The bed and dressing-table will also be of French gray painted wood with a cane-seated rocker and a straight chair of the same finish. For the window, white muslin with white linen having a small printed vine-like pattern in blue running up and down would make suitable over-curtains. As the room is low-ceiled, the curtain if made with a narrow valance at the top and reaching to the floor would add to the seeming height of the room.

#### THE BATHROOM.

The bathroom will need a rug. A coral-colored bath-rug for the tiled floor will supply a bit of warmth, and a white enameled stool will also be found convenient. At the window simple white muslin curtains will be needed.

#### SERVANTS'-ROOM.

As this is a northwest room, a warm tint of brown will be found agreeable for the walls. The windows should have simple white muslin curtains, the floor a simple rag rug of rich dark-blue with bands of buff at the ends. The bed and dresser and wooden rocker may be of pine varnished in natural color.

#### THE LOGGIA.

Having completed the furnishings of the inside of the house, we must not neglect the useful balcony or loggia extending across the southern end of the building and pro-

*(Continued on page 31)*



Few houses, large or small, are so fortunate in their sites





There are few plants for indoor culture and for outdoor bedding more satisfactory than the Begonia. This is one of the new, single tuberous-rooted types

## The Peerless Begonia

By F. F. Rockwell

Photographs by Nathan R. Graves



HERE are no other flowering plants adapted to so wide a range of uses as the Begonias. Out-doors, in the sun and in the shade, for edges, in solid masses, or for borders where the beauty of the individual flowers is desired, on the porch, in veranda boxes; and inside, Winter and Summer, for flowers or for foliage, and, what is more valuable still, for a combination of both—for all these uses there are Begonias that give the greatest satisfaction. They are, too, as a general thing, healthy plants, and, except that they require a fairly warm temperature, are as easy to grow successfully as almost any plant there is. If I were restricted to the use of one sort of plants only, I think I should choose the Begonias; they constitute almost a whole collection of plants in themselves. There are, in fact, so many varieties that one is likely to become confused by them and make mistakes in selecting the sorts desired for any particular use. Let us straighten the matter out once and for all by taking a look at the three general types—*fibrous-rooted*, *tuberous-rooted*, *rex-leaved*.

The *FIBROUS-ROOTED* group is by far the most important, as it includes the best of the flowering sorts for both house culture and out-door bedding. The range of flower-forms and foliage is very wide, and the colors, which include all shades of white, pink and red, are all most attractive. In habit of growth, the fibrous sorts are for the most part

upright and branching, forming bush-like plants of much grace and wonderful beauty when covered with their profusion of flowers, born freely, in many cases, from one end of the year to the other. The *TUBEROUS-ROOTED* type is not so well known, but is becoming more popular every year, due largely to the fact that recent improvements in the flowers have placed them among the most beautiful of all flowering plants. In habit of growth they are stocky and upright, the thick, succulent stalks attaining a height under good conditions of from one to one and a half feet, covered densely with the large thick leaves, which are very attractive in both shape and coloring. The individual flowers of the tuberous-rooted sorts are more beautiful than those of the fibrous-rooted sorts, some of the new ones having blossoms that measure *over five inches across* and are wonderfully full and fringed. The new double-fringed, while not so large, are even more beautiful.

It is a rather difficult operation to start the tuberous sorts from seed, and unless one has every facility for handling the delicate little plants, it will be much better to get good, strong tubers from the florists. These are placed on damp moss, concave side up, and put in a warm place until they start, and then potted up, a single bulb to a pot. The best results will be obtained by using at first pots only slightly larger than the bulbs, and shifting them until each plant fills a five or six-inch pot, using a soil very light and quick, such as one made up



of old, spent manure, loam and sand. Or the started plants, which by the first of June will be blooming in four-inch pots, may be set out-doors in a well-drained bed, in partial shade. They bloom freely until frost, or until much later if kept in pots, so they may be taken inside, and are then taken up, dried off thoroughly and stored away in some dry, moderately warm place, packed in sand or sawdust until wanted for next year's bloom.

The REX-LEAVED Begonias, or old-fashioned "Beef-steak Geraniums"—what a delightfully fanciful, poetic sobriquet!—are among the most beautiful of the ornamental leaved plants that can be grown without the agency of a conservatory or greenhouse. The flowers, while not conspicuous, add their charm to the glorious effect of the richly veined and mottled leaves. One of the valuable features of these exquisite plants is their longevity—a good specimen lasting for years, if well kept, and attractive for 365 days in the year. With such a wealth of material to choose from, it is no wonder that the amateur sometimes makes mistakes in selecting the Begonias he may need for any special purpose. Where due care is exercised in making selections, they are almost certain to prove very satisfactory plants for any of the several purposes mentioned below.

#### BEGONIAS FOR THE HOUSE.

Of the flowering Begonias that do well in the house there are two types—the stiff, upright, flowering sorts, such as the well-known *Metallica* with its dark-green velvety foliage and soft rosy-white flowers, and the pendant, profuse bloomers, such as *Gloire de Lorraine*, with its wonderful mass of light-pink flowers, usually grown in hanging baskets, which you have seen in florists' windows at Christmas time, even if you have never been tempted to have one sent home. The first of these two types is much the more satisfactory for every-day purposes. They are very easily cared for,

bloom continuously through Winter and Summer, and may be kept for years. *Metallica*, already mentioned, is an old-time favorite, and as easy to grow as a Geranium. *Alba Picta* has dark-green leaves with light silvery spots, making a very unique effect, with white flowers. Otto Hacker has peculiar, long flowers born in large, pendant clusters of bright red, contrasting strongly with the large, pointed leaves, and always commands the interest of one's flower-loving friends. Purity makes a dwarf, bushy little plant, more spreading in habit, and covered with small, waxy white flowers; the best white flowering sort for the house. *Prima Donna* is a newer sort with extra large flowers, reaching an inch and a half in diameter. *Corallina* (*Ruba*) is another old favorite, with flowers of a bright coral red, born in large clusters. *Argentea Guttata* and *Margaritae* have especially ornamental foliage. *Luminosa* is a bright fiery red, with a golden center making a very pretty contrast; it is one of the very best, both for indoors and for bedding.

*Glorie de Lorraine*, although one of the most beautiful of all flowers, is frequently not satisfactory as a house plant, because of the very careful attention it must receive. "Pink" *Lorraine* is objectionable on the same grounds. The new *Lorraine*, "*Glory of Cincinnati*," is, however, much more robust in constitution and holds its flowers better, so that, as the color is as good and the individual florets even larger, it is likely to supersede the older *Lorraine* types. The *Rex Begonias*, like most of the others, do best out of the full, direct sunlight. If too far from the window, or in too shaded a place, however, the full coloring of the leaves will not be developed. As the *Rex Begonias* last a long time and grow to a large size they will eventually fill very large pots, and special care must be taken to see that the drainage is kept perfect, not only by using light soil, but by the use

(Continued on page 32)



A fine specimen of the *Gloire de Lorraine* Begonia. This species requires careful culture





The garden front of Krisheim Cottage, a small house of distinction at St. Martins, Pennsylvania

## Krisheim Cottage at St. Martins

By Harold Donaldson Eberlein  
Photographs by T. C. Turner



GOOD things come in small parcels. So have we heard many a time and oft from our grandmothers, perhaps, or from some family sage given to quoting proverbs. Most of us, though, are unfortunately so obsessed with a passion for mere bigness that, no matter what we think theoretically, we are apt to pass by the little things unheeding, however excellent they be and yield all our admiration where compelling size holds the eye. This worship of Gargantuan bulk is really a national failing. It is a failing that we shall get over, indeed, in due season, but one that is bound to hinder our just appreciation of merit until we do get over it. It is high time the cult of small excellences had its innings. We cannot too soon begin to cultivate the habit of seeking out small excellences and rendering them their deserved meed of appreciation.

The little house to which our present consideration is directed—and it is very little, smaller than one fancies at first glance—possesses the merit of being inexpensive, a cardinal merit in the eyes of many a prospective home-maker, justly resentful of the false attitude that assumes that almost prohibitive cost must necessarily attend grace and good taste. The total cost of erection was \$5,000.

The happy combination of low cost and attractiveness embodied in this cottage was possible because the architect, Mr. Edmund B. Gilchrist, of Philadelphia, while always keeping an eye to the artistic value of the situation, at the same time observed the most rigid simplicity in plan, the materials used and the method of construction.

It will be seen from the plans that the house is rectangular in shape, an arrangement at once the simplest and least expensive, although the general exterior appearance does not convey that impression. Nothing could be more direct or more saving of space or partition building than the way in which the three rooms of the first floor are carried across the entire width of the house. There is thus always ample light from at least two sides in each room. On the landing of the stairway that winds up from a corner of the dining-room is a great window indicated on the second floor plan. Seen from the dining-room, which is also the living-room, the effect of this stairway with its round-arched landing-window is good and it is also most sensibly placed. How far better is it to have a stair descending into a room rather than pent up in a coop-like entry, which some unreasonable convention of the recent past seemed to demand, but for which there is no real *raison d'être*. The vista through the dining-room and up the stairs is pleasing likewise from the



end room—the parlor if you choose to call it so, but, please you, a parlor in the old English sense of the word and not one of those dreadful apartments with an atmosphere of hair-cloth, crinoline and buckram.

Through the generously-wide kitchen windows pours a flood of sunlight warranted to keep the cook in cheerful mood—a thing highly needful for a happy household, for good cookery and ill-humor are usually strangers. To some, it may seem a bit far-fetched to allude to culinary psychology in an architectural description, but it may properly be urged that whatever may conduce to the physical comfort and happiness of in-door family life is not beyond the purview of architect or home-maker.

The second floor, with its four bed-chambers and fair-sized bathroom, is as compact as anything well could be, and yet it is by no means cramped. Room is made for one bed-chamber by a departure from the rectangular plan more seeming than real. A short wing is thrown out from the body of the building on the second floor level and supported by the substantial rounded arches that form the porch. In this gabled wing is the aforementioned bed-chamber. By this device several ends are served. In the first place more space is gained in the second floor, then next it agreeably relieves the rectangularity of the exterior and lastly—this is, perhaps, its best feature—it keeps the porch within the structural lines of mass and completely does away with the disfigurement due to the tacked-on, lean-to contrivance unfortunately appended to a good many houses.

Another excellent feature of this cottage is its unbroken roof. Its whole expanse spreads out unmarred by fussy, restless dormers. Consequently the cottage has the same reposeful aspect we note so frequently in English country houses, where the skyline merges into the environment almost imperceptibly, which it could not do if it were punctuated



One of the bedrooms in Krisheim Cottage

with dormers popping up here and there and everywhere. There is no desire herein to decry dormers in general. They are, however, a source of danger and it is best that we should frankly admit it. Their treatment requires the most consummate skill and if they are not carefully managed they can spoil completely the whole aspect of an otherwise excellent exterior. Where it is possible to have an unpierced roof, especially with the type of house here illus-

trated, it is generally preferable for artistic considerations.

Now, as to the purely practical side of the matter, some objector, doubtless, is ready to cry out "But look at all the waste space; if there were dormers there could be third floor bedrooms." To this one might reasonably reply that in a cottage that already has four bedrooms on the second floor there is no need of any on the third. Besides, in our climate a room immediately under the roof is apt to be unbearably hot in Summer, and then, too, a room in which you are afraid to stir more than a few feet from the center for fear of bumping your head against the sloping walls or ceiling is not a cause of much joy anyhow. At all events,

Krisheim Cottage is meant to have two floors and an air-space and no more.

On the other hand, an unobstructed garret, lighted at the gable ends, is an ideal place to stow away all manner of things in, things that are needed time and again, but for which ordinarily space can ill be spared. Furthermore, it may be seriously questioned whether we do not often waste space on the first floor by not using it *all* to live in and then distort our houses by trying to expand unnecessarily above stairs.

Although the cottage is rectangular in plan, its mass has greater variety than is usual in a house of that description. This element of variety is gained partly by the gabled projection in which is the porch downstairs and a bedroom above, partly by the gables above some of the upper windows and partly by the well-shaped



Entrance porch of Krisheim Cottage and story above

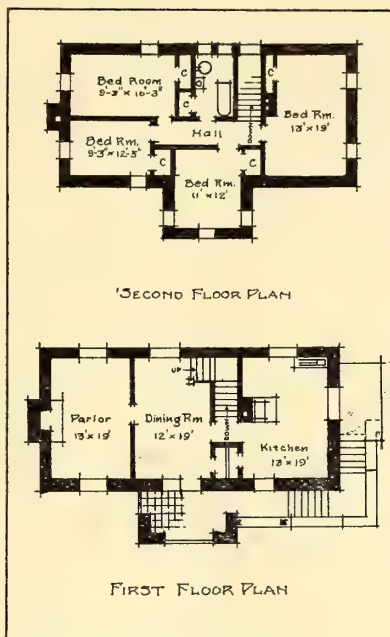


chimney standing out from the eastern wall. The metal device on the face of the chimney is a true lovers' knot, in allusion, no doubt, to the conjugal felicity that should reign within the house. The windows, as might be expected, are casements.

A sturdy, sensible English yeoman air this cottage has and ought to have; there are no meaningless frills anywhere about it, it is solid and honest to the core, and its stone walls, coated with pebbly rough-cast, are twenty-two inches thick. It is a four-square domicile not to be budged by the blowing of winds or the beating of rains and coming of floods. It is hospitable looking because it sits firmly on the ground and you can walk right in without climbing up stand-offish steps; it doesn't teeter on French heels like houses perched aloft on foundations that are nearly one-half above ground. Because a house has not protruding, overgrown foundations, there is no reason that its cellar should be either damp or dark. Areas around the cellar windows settle all that and obviate this too frequent source of awkwardness.

Some houses are good to look upon but lack in sensible arrangement; others are chock-full of practicality but wanting in comeliness. In either case, it is pleasant to direct attention to merits, but it is doubly grateful to point to a union of both qualities such as the Krisheim Cottage possesses in an eminent degree. It is comfortable, livable and in simple good taste at all points. Light-hued walls, flecked with playing shadows, contrast pleasantly with the dark cypress-shingled roof, whose soft tones and easy lines blend with the setting of great surrounding trees and seem to knit the whole structure to its environment.

Half-way down a steep hillside that shelters from north and northeast winds, the cottage hangs at the edge of an abrupt descent into a deep-wooded glen. Southwest and northwest the land falls suddenly away



Floor plans of Krisheim Cottage

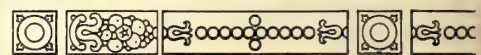
sundry other English types which are quite as much a part of our national architectural heritage.

Garden and house, hanging on the brink of the glen, are both together so delightfully suited to each other that it is a satisfaction to look on them. Either one without the other would be incomplete and curtailed of its full meaning. The fact that the garden, small though it is, has been made the most of, is worth taking to heart in a good many quarters. Not a few of us are apt to neglect a little gardening opportunity like this just because it is so little that we think it won't count. It does count, though, and Krisheim Cottage garden shows how much. The cultivation of a wee plot gives the cultivator a most valuable store of experience in economy and arrangement while a refusal to improve the chance is just like the conduct of the man in the parable who went and wrapped his one talent in a napkin and buried it in the ground. Among the sundry lessons to be learned from a study of Krisheim, not the least is the lesson of appreciation of small excellences indoors and out.

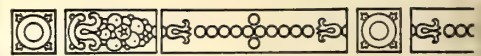


Halfway down a steep hillside Krisheim Cottage hangs at the edge of an abrupt descent into a deep wooded glen





BALCONIES AS ARCHITECTURAL  
FEATURES OF THE MODERN HOME  
AN IMPORTANT CONSTRUCTION







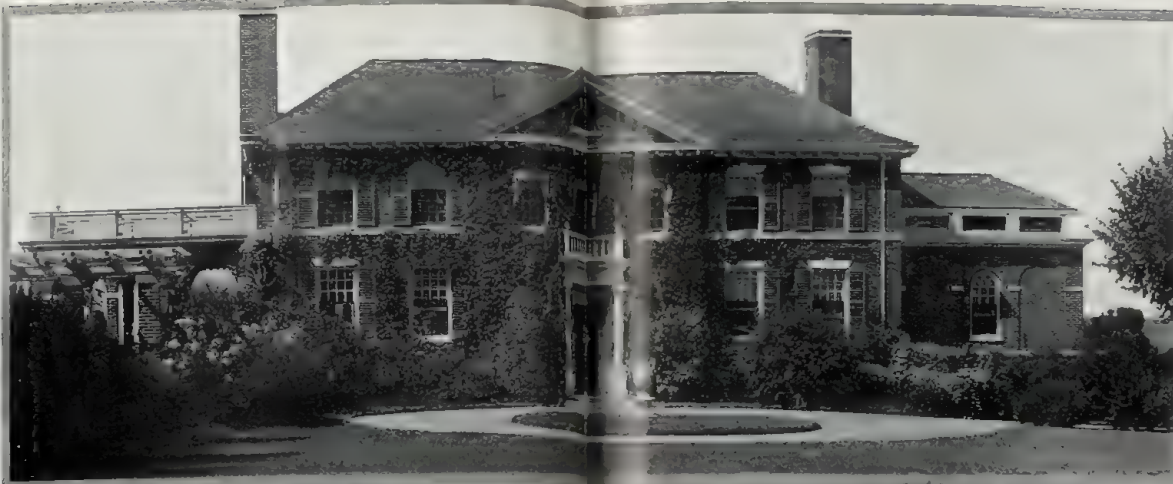
ARCHITECTURAL FEAT-  
ERN HOUSE PLAY  
ART IN EXTERIOR  
DUCTION











BALCONIES AS ARCHITECTURAL FEATURES OF THE MODERN HOUSE PLAY AN IMPORTANT PART IN EXTERIOR CONSTRUCTION







This delightfully commodious country home near Manhasset, Long Island, consists of what is practically a group of connected buildings

## A Long Island Farmhouse

By Edward M. Thurston



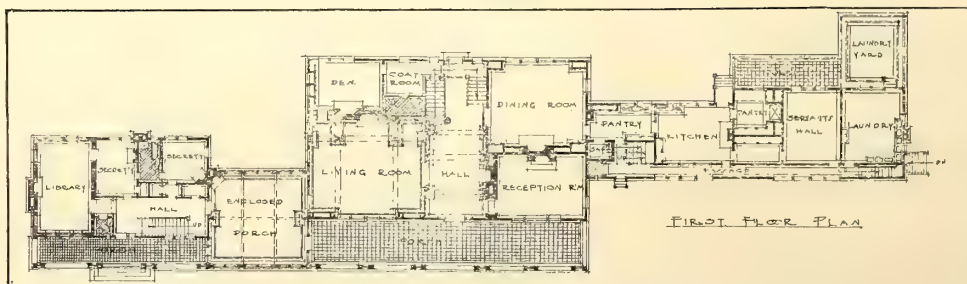
FEW years since the fashionable country house was represented by the type exemplified in the Newport "Cottage," a type of house elaborate and sumptuous, site somewhat limited in extent, built after the manner of the French or Italian villa. The grounds of such "cottages" were laid out with befitting formality and their interiors designed and furnished upon a scale truly magnificent. The tendency at present seems to be to seek for country house sites less artificial in surroundings and to seek areas greater in acreage, to build, indeed, what is often a farmhouse much amplified and planned with considerate dignity. The house is very often the center of what is actually a farm, for almost everyone living in the country nowadays becomes interested in animal life, in poultry or in fruit-raising, and sometimes these "farm" country houses are developed to such an extent that they pay a certain rate of interest upon the amount invested in the home besides providing for the cost of their maintenance. One gentleman farmer, who is prominent in the financial and social world, sells enough poultry and

eggs from his country estate to pay the cost of much of its upkeep. Life upon such estates is naturally very free and informal—democratic and thoroughly American, and possessed of just the atmosphere which one goes into the country to secure.

Near Manhasset, New York, stands the large country house here illustrated, which is notable as showing the tendency in present day ideas of the country home among people who enter into country living in all of its fullness and activity. This house was designed by Messrs. Walker & Gillette, architects, of New York.

This large estate is being developed upon somewhat varied lines and is the country home of a man who, besides being intensely interested in country life, finds it necessary to keep in close touch with wide and important financial interests. The large residence which is the center of the estate has been planned with this idea in mind, for it really consists of a group of connected buildings,

one designed for living quarters for the family, another for service uses and rooms for servants, while another portion provides the space required for the library, executive offices and



First floor plan of the Long Island country house





The living-room



The main hall

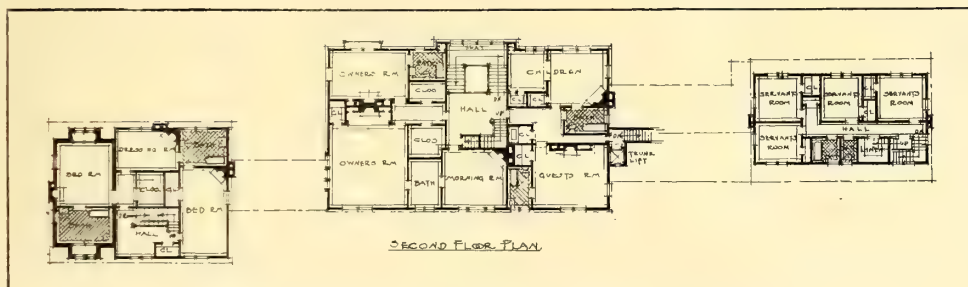
the necessary rooms for secretaries bordering on the hall.

In many parts of Long Island one finds old homes which were built several generations ago by the early Dutch or English settlers of those regions. These quaint structures, which are almost invariably of wood, may have supplied something of the inspiration for the designing of this large country house, for here are the severely plain walls, the sweeping roof-lines, broad verandas and other details of planning which the builders of these old-time homes understood so well. The portion of the house intended for the use of the family and their guests is the chief building of the group and is of frame two stories high and having a slightly pitched roof. A wide veranda extends across the entire front and at one end of the group is a similar building, which contains the service departments, and this is connected with the main building by the one-story portion where the kitchen and pantry are arranged. The effect, therefore, is that of one large and somewhat low and rambling building, exceedingly simple and homelike with its shingled walls and large, shady verandas with trellise between the pillars.

This large house is designed with two fronts. A very broad hall extends through the building, opening at one end upon the wide veranda and at the other end directly

out of doors. At either side of the hall wide doorways open into other rooms, pilasters placed against the wall support a cornice, a fire-place and very simple mantle of wood is placed at one side, and at the far end as one enters is a broad stairway, which, with one wide, square landing, leads to the floors above. The woodwork of this beautiful and dignified entrance hall is of white enamel, with stair-rail of mahogany, and the floor is of polished hardwood. To the right of the entrance is a large and well-proportioned reception-room, very simply finished, with a "homespun" rug and

with draperies and furniture-coverings of taffeta or chintz. Like all the rooms of this interesting country home it possesses an air of homelike comfort. The dining-room's most important feature, apart from the beauty of



Second floor plan of the Long Island country house

an old sideboard and dining-table, is the arrangement of that side of the room where the chimney is placed. The fireplace itself is both lined and faced with brick, every alternate course being laid upon edge. The mantle-shelf is very plain and supported upon brackets or "corbels," but above and extending far upon either side are wide panels, very carefully planned and painted the ivory-white of the rest of the standing woodwork. These panels afford a background against which are placed old plates and jars of blue and polychrome Delft. From the dining-room there



The "den"



The reception room



extends the long wing, where in a little world all to themselves are pantries and kitchen, servants'-hall, laundry, drying-yard and all the departments required for a country home of this extent and magnitude, and in the gambrel roof which forms the upper floor of this end of the house are rooms for the servants, together with their own linen-closets and bathroom. A narrow passage connects the nurse's quarters with the rooms in the residence designed for the use of the children of the family.



One of the bedrooms

The living-room fire-place is recessed between two pillars which support the ceiling, and over the brick with which the fire-opening is faced the space is paneled, there being no mantle-shelf. The room itself is very large and almost square, and opposite the fire-place are three windows placed in a recess, which resembles an oriel, with low bookcases at either side. The walls are of a dark color, which throw into relief the white or woodwork and the furniture, pictures, lamps and books, which are arranged in a rather informal fashion. Beyond the living-room is a little smoking-room with a fireplace all its own, and here also is a small coat-room which opens into the main hall through a doorway under the stairs.

In one corner of the living-room a door leads out into the enclosed porch, which connects the residence with the offices and rooms for secretaries beyond. The space has been de-

signed as an out-of-door living-room, for it is so built that it catches any breeze which may be blowing from any one of many directions, and during the Winter months, screened in with glass and exposed to the sunshine during the greater part of the day, the comfort of its fire-place is very attractive. The little building where the library and offices are placed has a veranda of its own, over which the roof comes down in broad eaves. The library occupies one entire end of the building and being, in addition to the library, the business office of a busy man it has been built in a manner which makes it fire-proof. The walls are covered with grass-cloth, and above the fire-place is a moose-head with wide outspreading antlers. Bookcases line the walls, chairs and settees are drawn up about the fireside, and desks and study-tables are piled with books, papers and other personal belongings of a man who combines business, farming and various literary pursuits.

The greater part of the lower floor is occupied by the offices required by stenographers and secretaries and by closets necessary for storage of documents and records. The floor above is divided into three bedrooms, two bathrooms and numerous large closets.

The wide and beautiful stairway which leads from the lower hall of the main building leads to a broad upper-hall,

(Continued on page 31)



The dining-room of the Long Island country home near Manhasset, New York





There is something thoroughly homelike in the aspect of such a house as this, a well-designed example of the cottage type

## A New Jersey House and Garden

By William T. Phillips

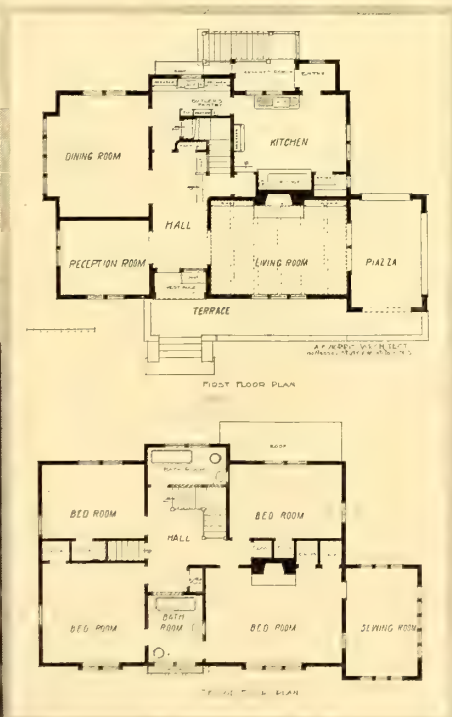


It is a pleasure to come upon a small house well-planned and of excellence in design that has not had its size determined by the limitations of the plot of ground whereon it is built, but which, instead, has ample grounds around it. Of course, one would not call the house here illustrated a very small house as the small houses of to-day run, for the nine rooms shown on the first and second floor plans and the rooms of the roof story are sufficiently generous in measurement, as a glance at the reproduction of a photograph of the living-room on this page will indicate. While one wishes this beautiful house might have had an ex-

tension to the left to balance that upon the right to perfect its proportion, it is thoroughly attractive as it stands. This house was designed for its owner, the Reverend N. S. Stevens, by A. F. Norris, architect, New York, and it is situated in Upper Montclair, New Jersey. The spot chosen for the house was a happy selection, and the garden which surrounds it is one of the most beautiful in a neighborhood singularly replete with those finished house and grounds achievements, which make the town famous and envied. Indeed this garden won in competition one of the cups which was offered and awarded by the Citizens' Committee of Montclair for the finest gardens in the vicinity of her rare and noteworthy types.



A corner of the garden

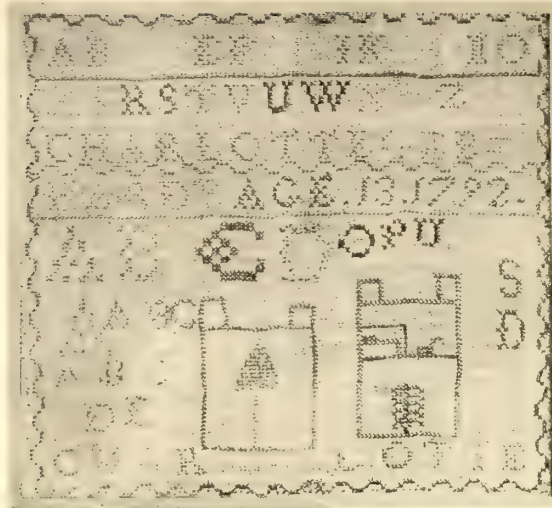


First and second floor plans



A view of the living-room

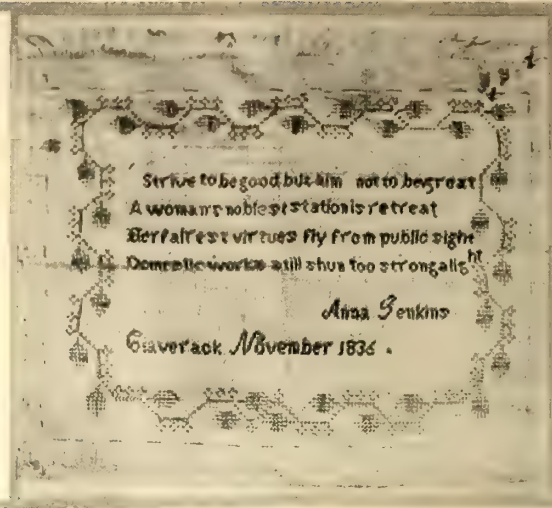




## Collectors' Department

# Samplers of the Other Days

By Elizabeth L. Gebhard



ANY a woman has given thought to a child of the past, in prose if not in verse, as she spread before her a narrow strip or square of homespun linen, on which was written behind faded silk, a chapter of a woman's life in the making. One of these, a sampler of long ago, was Margaret Sangster, who wrote:

"Faded and square of canvas,  
Dim is the silken thread—  
But I think of white hands dimpled,  
And a childish, sunny head;  
For here in cross and tent-stitch,  
In a wreath of berry and vine,  
She worked it a hundred years ago,  
'Elizabeth, aged nine.'"

Only in rare instances were children's portraits painted in the early days of the nation. At still rarer intervals were the tales of their lives inscribed between the pages of sober history, but the old samples of our grandmothers and our many-times-great-grandmothers are in reality childish story books, with many leaves of homespun illustrations of embroidery, and painstaking lettering of silk.

Many of the early samplers were made in school from approved patterns, the teacher's eye leading the youthful fingers of the scholar toward perfection, yet in spite of this attention, original childish efforts crept into their work. Rhyming lines were continued until the canvas was exhausted. Capital letters were inserted in the middle of a word, and punctuation was often omitted altogether.

A Philadelphia paper of an early date advertised a school of numerous accomplishments kept by Mrs. Sarah Wilson, in these terms:

"Young ladies may be educated in a genteel manner, and pains taken to teach them in regard to their behaviour, on reasonable terms. They may be taught all sorts of fine needlework, viz., working on catgut or flowering muslin, satin stitch, quince stitch, tent stitch, cross stitch, open work, tambour, embroidering curtains or chairs, writing or cyphering, etc."

Almost unvaryingly samplers gave

the capital and small letters, and the numerals, sometimes adding the alphabet in script, but even in mere lettering there was variety, for while some contented themselves with simple cross-stitch, in varied shades of silk to relieve the tedium, others launched out in a different stitch for each letter as long as their knowledge of needlework continued.

Into one of the Dutch homes on the Hudson, a Yankee girl's sampler has found its way, though it speaks of New England loyalty with no uncertain sound. Below her letters and numerals she stitched this introduction to herself and her future hopes:

"Mary Williams is my name,  
And Boston is my dwelling place,  
New England is my nashun,  
And Christ is my salvation.

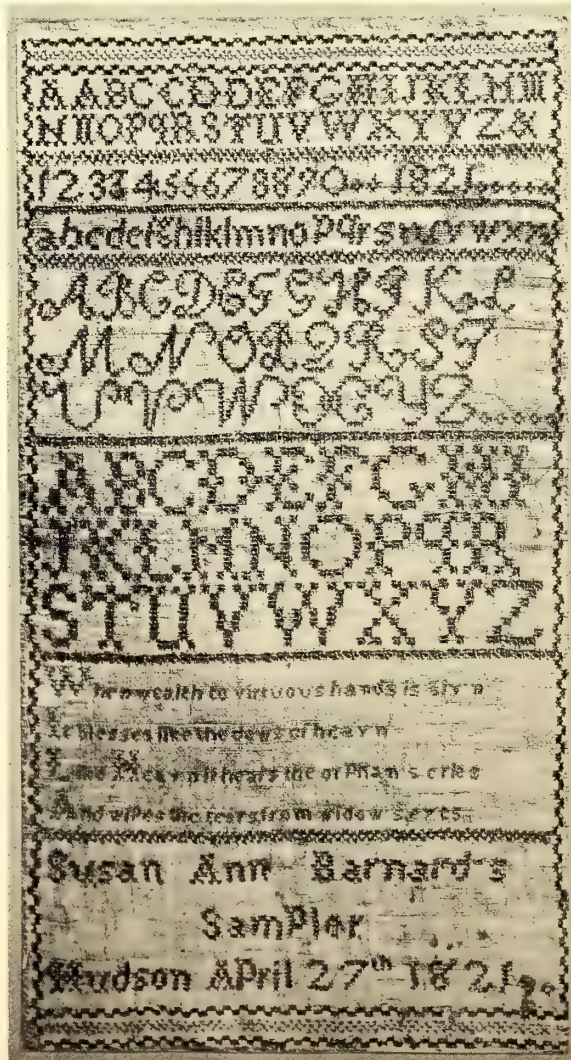
"I roght this in the 12th year of my age 1749."

Phonetic spelling seems to have been a talent with Mary,

as well as realistic picture embroidery, which holds more than half the space of her sampler. The picture is that of Creation. Water in three shades or strata contain fish, ducks, and water-lilies successively. Behind the floods rise three hills, each bearing a tree at its apex. In two of the trees a parrot rests happily, causing one to wonder if in Mary's view the parrot was the first animal created with the power of speech. The worker did not stop here, but she embroidered patiently two birds with outstretched wings in the blue sky above, and then betook herself to what she considered her masterpiece—Adam standing under the center tree, with each rib outlined in black against his body. Surely evolution at its greatest lengths has not conceived anything more convenient as a nucleus in forming Eve than the needlework picture of this New England girl of twelve.

I am told that these pictures of Creation sometimes give Eve also standing under the center tree, presumably portraying a day later.

Occasionally the children of a family worked a sampler together, as did Frances, Margaret and Elizabeth Nicoll, grandchildren of Colonel Johannes Van Rensselaer, the Patroon of the Lower Van Rensse-



Sampler worked in 1821 by Susan Ann Barnard



laer Manor. The sampler bears the date of 1772. The children confined themselves to the alphabet and numerals alone, but made each letter twice, possibly in this way giving each little girl her chance. The sampler is unusual, with its lines of eyelets between the letters, and its embroidery of heavy green silk, which contrasts pleasantly with the deep yellow which time has dyed the canvas.

An oblong piece of finely woven linen, hemmed on all four sides, is Nancy Van Rensselaer's exact imitation of the sampler of Mary Richards, the grand-daughter of Anneke Jans. Nancy worked her sampler in 1785. Mary Richards gives no date to hers, but both are marvels of fine stitches on the finest of linen, and as a consequence the turtle-doves and houses, the step-climbing Dutch roofs, and the lighted candles in tall candlesticks are diminutive in the extreme; as true in their way, as words to the text.

Charlotte Gebhard, the thirteen-year-old daughter of the Claverack domine, worked her sampler in 1792, presumably on the parsonage doorstep or beside the evening candle, since Washington Seminary at Claverack was noted for its devotion to dead languages and higher mathematics, rather than to female accomplishments. Below Charlotte's marking letters she has outlined a wholly childish house in two parts, with a chair and a bed in an upstairs room, and a tree growing luxuriantly within the confines of the lower story. These occasional touches of originality in samplers denote home efforts and a lenient mother behind the child's work.

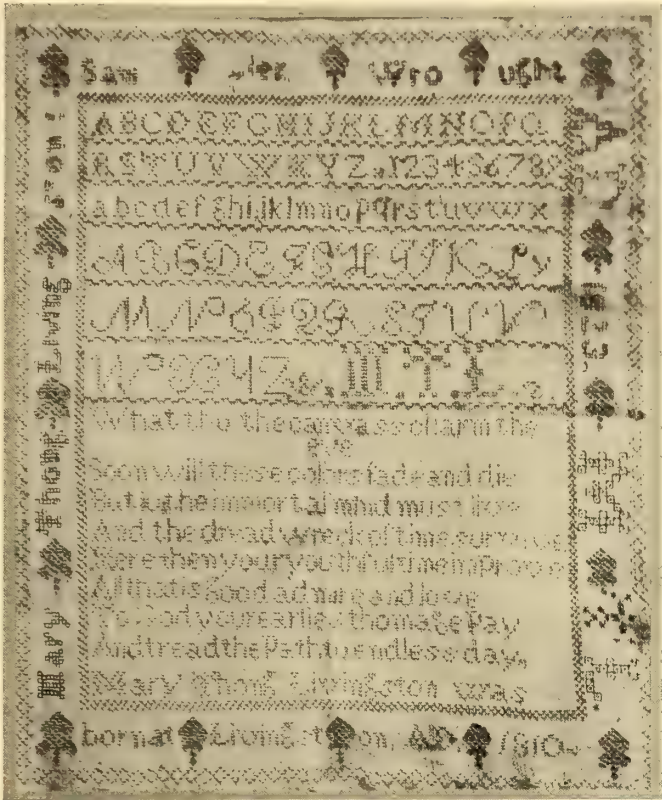
Jane and Mary Livingston both give the date of their birth as well as that of their work. Jane was born September, 1804, and chooses her inscription with a rare sweet spirit, in these lines:

"Teach me to feel another's woe,  
To hide the faults I see;  
That mercy I to others show,  
That mercy show to me."

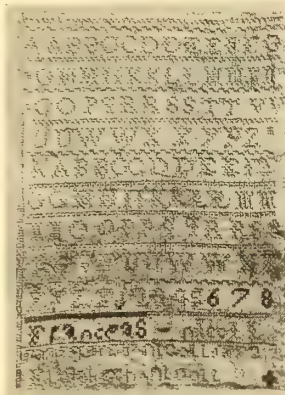
This verse, together with the alphabet and numerals, is enclosed within a border of strawberry vine.

Jane's younger sister, Mary Thong Livingston, gives the year of her birth as 1810, and her birthplace as Livingston, and in her sentiment ignores the fact that many rhyming lines increase the stitches called for, so embroiders the following bravely to the end:

"What though the canvas charm the eye,  
Soon will these colors fade and die,  
But lo, the immortal mind must live  
And the dread wreck of time survive.



Sampler worked in 1823 by Mary T. Livingston



A sampler of 1767

Here then your youthful time improve  
All that is good admire and love.  
To God your earliest homage pay,  
And tread the path to endless day."

A special feature of the younger sister's sampler is a border of single strawberries, with Mary Livingston's name and date of working woven in between the red berries.

Hannah Barton's sampler, made at the Friend's Boarding School at Nine Partners, in 1800, shows most accurate and painstaking cross-stitch letters, and offers every variety possible in size and design.

Ten years later Judith Van Vechten, at the age of eight, worked in fine cross-stitch, Pope's Universal Prayer, learning to make small letters before she had finished the long poem. The elaborate border of conventional flowers which circles the prayer, was doubtless her reward for

many an hour of tedious labor. Very different from these is the map of the United States, and Upper and Lower Canada, as they appeared in 1815, worked by Eliza P. Mott, at the age of ten, probably at Miss Maltby's School in Catskill. The map is exquisitely outlined on a fine canvas, eighteen inches square. Each state and lake is bounded by two shades of color. The names of states, rivers, capes and islands are accurately given, and worked in the plainest of letters, and the finest of cross-stitch. Beyond the Mississippi River is open space, only divided by the Missouri River, but the boundaries of the states east of the Mississippi are very much as they are to-day. Through the South and middle West portions of land are marked as occupied by Osage, Choctaw, Seminole and Moscogee Indians. The states, when large enough, contain two or three cities.

New York State honors Sacketts' Harbor, as well as Albany and New York.

Susan Ann Barnard's sampler gives date and place of working, as "Hudson, April 27, 1821," probably at the school long kept by Miss Susan Jenkins near the present building of the Daughters of the American Revolution. Here every Friday afternoon was devoted to needlework, and Susan Barnard's long strip of loosewoven canvas bears creditable testimony to the value of Miss Jenkin's training in the elegant accomplishments of embroidery and lettering in fancy stitches. Nor is this all. Its sentiment in



Sampler worked in 1831 by Julia Ann Shufelt

(Continued on page 36)





A group of Pekingese, the little spaniels originating in China

## The House Dog

By T. C. Turner

Photographs by the Author



It would be a fair estimate to say that seven out of every ten persons are fond of dogs. They are the playmates of the children, pets of the mistress and friends of the master of the house. Not every one has the good fortune to be so situated that the premises he occupies enables him to have about him the larger dogs of those breeds that require, of necessity, the freedom of a country home. Nevertheless, no one need deprive himself of the pleasure of keeping at least one dog on account of this lack of space, for so wide a range of breeds of these animals offers itself to the one making a selection that small indeed would have to be the place that could not permit the housing of one of the various sorts of dogs. With proper care and attention a dog can be domiciled successfully in any ordinary household from the time of its puppyhood to its old age. Such dogs as are commonly termed house dogs, range in size from Poodles and Chows down to Poms and Toy Spaniels.

For generations the various terriers have been favorite house dogs in all countries. As far back as the reign of Charles II. the Toy Spaniel can lay claim to popularity, and in that reign its aristocracy was established in the canine world. With reference to dogs, as with all things else, the popular fancy changes from time to time. Now one rarely finds a good Skye Terrier, although the Dandy Dinmont Terrier (Sir Walter Scott's favorite) is coming back into favor. Forty years ago both

the Skye and the Dandy Dinmont Terriers were popular house pets. The Pekingese Spaniel, one of the most popular "Toys" ever bred and one whose pedigree dates back the furthest, is again in great favor, bringing prices ranging from \$500 to \$1,000 where the dogs are especially fine and well-known prize-winners; yet twenty years ago the Pekingese was little known outside of his native land.

China has given us another dog which has won for itself during the past fifteen years a warm place in the hearts of those who fancy unusual breeds, yet dogs that are somewhat larger than the Toy varieties—there being a marked difference in size between him and his little brother from the East. Japan has given her quota to the pet dog world with the pretty, dignified little Japanese Spaniel, alert, sprightly, "picturesque."

To those who have never yet enjoyed the pleasure of keeping a dog but who contemplate buying one, the writer strongly advises the purchase of a house dog. One gets a better acquaintance with the dog and his habits through having one that is constantly around. The fancier-to-be will find inside of six months that there are many little things to be learned before one is thoroughly initiated into the art of becoming a true fancier. Having settled upon a house dog the next thing is to determine the breed to select. If this is not an easy task, a visit to a dog show or to any extensive sales of kennels will enable one after a few hours' study of the modern varieties to come to a con-



The Pomeranian





The French Poodle



Black-and-Tan



The Chow-Chow

clusion. If some friend has not been kind enough to make you a present of a dog, go to any of the prominent fanciers of the breed you select, tell him your requirements and the price you are willing to pay for your future pet. You will, nine times out of ten, get the best of treatment and full value for your money, for although most breeders are anxious to sell, they are true enough fanciers at heart to do their best to see that the dog over whom they have spent years in cultivation gets into the hands of a person who will treat him with care and the consideration that he deserves. It is advisable always to start out with a young dog, a puppy, or one little more than able to leave the litter. By this method of beginning the dog is *yours*, you weld him into your ways and you become attached to his. The little extra trouble that you have then will well repay you in the end. Later as you understand dogs more thoroughly you can buy older dogs, but start with a pup. If he is of good breed and pedigree you will then have a chance to make your dog at will rather than to purchase him ready-made.

Speaking of pedigree brings us to a point upon which much stress must be laid: purchase dogs of good registered lineage on both sides. Such a dog will be a greater pleasure to you than some nondescript, and one can dispose of him or his offspring without difficulty, and because one has something more in the dog's favor than mere appearance. As to which of the various types of the house dog is most desirable, it can be said that all are equally satisfactory to those who are really looking for the pleasure to be had from the companionship of such a pet. It is purely a matter of individual taste. Of the Fox Terriers there are two varieties, the wire-hair and the smooth-coated. Both are bred to-day with little coloring except on the head and many almost entirely white. For those who prefer a dog with plenty of color, the little Welsh Terrier, which is about the size of the Fox Terrier, would appeal to them. He is tan, with a black saddle and black and tan head, rough-coated and resembling the Airdale on a smaller scale. In the Scottish Terrier there are two for choice—the iron



A Pekingese



Three finely bred King Charles Spaniels





The Scottish Terrier

gray or grizzly and the white of the West Highlands. Both are alike in type and are popular dogs of to-day. Where a roughness of coat is undesirable and a smart looking dog is preferred, the old-fashioned black and tan or Manchester Terrier is liable to meet with favor, for he is a good house dog easy to keep in condition and a fine vermin killer. Yet another of the Terriers well adapted to home purposes is the Red Irish with his wiry coat and strong jaw. He is a handy dog and has always been popular for the house.

In that ever popular old-fashioned and very intelligent dog, the Poodle, we have a wider range of choice, for he is bred in four solid colors—black, white, red and blue—and in two forms of coat—curly and corded. Of all the dogs none can so readily be taught tricks as he. The Chow has gained steadily in favor since his introduction into this country some twelve years ago. He is a medium size dog of stocky build and is heavily coated. His head is somewhat short and the skull wide. The face of the best specimens are framed with a frill of hair, giving them a very wise appearance. The one peculiar characteristic above all others is that he possesses a blue-black tongue. His color is varied but always solid, either black,



The fawn Pug

red, yellow, blue or white. The Pug, although not so popular as he was twenty years ago, is still in favor for the house, and being a short-coated dog he is easy to keep in condition, the only failing with the breed is their tendency to get too fat, but that is more the fault of the owner than the dog. There are two types—the Fawn and the Black. In the former the mask, ears and mark down the center of the back should be black. In both breeds the head should be heavily wrinkled after the manner of the mastiff, which, by the way, he resembles in miniature except so far as his tail is concerned. Since the late Queen Victoria first took an interest in the little Pomeranian he has grown year by year more popular until to-day he shares chief honors among the Toys with the Pekingese. In general appearance he is a short-coupled dog with a profuse coat. His head should be that of a diminutive Fox, although the skull should be rounder. His neck, shoulders and tail should be covered with an abundance of long hair. There is a wide range of color to choose from in this breed—black, blue, brown, white, shaded sable and the newest variety, orange.



The black Pug

The little Spaniel named after King Charles on account



The Irish Terrier



The Welsh Terrier





A Japanese Spaniel of enviable Oriental pedigree

of his partiality to the breed was at the time of the monarch's reign and for many years after, the great favorite among the aristocracy of Europe. There has always been a strong belief that the dog of that time was a liver and white, in fact Landseer's pictures show him as a parti-colored dog. The King Charles of to-day is black and tan of the rich coloring such as one sees on the Gordon Setter. In general appearance his face should be very short, his eyes large, prominent and black, the skull round and the ears large and well coated, he should be low on the legs and should weigh about ten pounds. There is a dignity about him which marks him as a dog whose predecessors have been raised

amid surroundings as refined as those of most favored breeds.

Another dog whose history dates back to the earliest period of trading with Japan is the pretty little Spaniel of that country. Early travelers wrote of him as the Japanese lap dog, which he really was to the ladies of Japan. He has been very popular with the fanciers of England and this country, and those who love a sprightly little pet with enough coloring to make him picturesque would naturally turn toward this little fellow. Like all Toy Spaniels his coat is long and needs careful attention if he is to be kept in good condition. His skull should be broad with a high dome.

*(Continued on page 36)*



The smooth-coated Fox Terrier, a favorite house-dog





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## THE DECORATIVE VALUE OF MIRRORS

By Harry Martin Yeomans



IN Colonial days a distinction was drawn between the meaning of the words mirror and looking-glass, the mirror having usually a convex or concave surface and was purely ornamental, as any one will vouch for who has gazed into one, while the looking-glass served the utilitarian purpose of revealing one's reflection. Nowadays the two words are used interchangeably when referring to a looking-glass, as such, and aside from its useful function, those who are interested in the subject of interior decoration should not overlook the decorative value of the mirror or looking-glass.

It is an easy matter to gage the good effects and beautiful results which can be obtained by a judicious use of mirrors, by consulting books on old furniture and photographs of French period rooms. The French designers and architects realized the decorative effect that could be derived from the use of mirrors, and they employed them extensively in their work during the periods of Louis XIV, XV and XVI, until they were carried away with the idea and covered the whole wall-space of some rooms with mirrors, as will be seen at Versailles in the *Galerie des Glaces* in the Palace, and the *Salon des Glaces* in the Grand Trianon. In our modern houses they will have to be used much more sparingly, of course, but much useful knowledge can be gleaned from the work of the past.

The rooms of the great French periods of decorative art just referred to were usually bisymmetrical; that is, a long French window on one side of a mantel-piece might be balanced by a door on the other side, and the door would be an exact duplicate of the window, except that it would be filled with sections of mirror instead of clear glass. Sometimes these doors and windows were "blind" and were used to preserve the architectural balance of the room. At that time, owing to the exigencies of manufacture, glass was made in small sheets, which had its advantages, however, as these mirrors were used decoratively and were intended to be looked *at* and not *into*. This is a point to be remembered when introducing mirrors into a decorative scheme.

In modern houses mirrors can be utilized for the good effects that can be obtained thereby. The idea of the French mirrored doors could be adapted to the needs of a Colonial room of rather formal character,

having white-painted wood-trim. Assuming that the room has two long French windows leading onto a terrace or veranda, set with small panes of glass separated by mullions the two doors leading from this room to the hall (one of which could be a "blind" door) could duplicate the French windows, only having sections of mirror inserted in them of exactly the same size as the clear glass in the windows. This placing of the doors and windows opposite to each other would properly balance the room; but the whole effect would be spoiled if large sections of mirror were employed. This mode of using mirrors can be carried out advantageously in any room where a well-balanced decorative scheme is desirable.

The apparent size of a small room can be materially increased by the use of mirrors. A long mirror placed over a mantel-piece in a narrow room will have a tendency to increase its apparent width, or sections of mirror framed in narrow moldings and placed between windows will give an effect of spaciousness. When a mirror is placed over a mantel-piece do not put too many objects in front of it, as the reflections, especially of the back of a clock, are very unsightly.

One well-known decorator who successfully uses mirrors when decorating small houses and apartments, always breaks up the surface so that a large sheet of glass does not confront the beholder. Sometimes the mirror is covered with a lattice-work of narrow metal bands, or else of wood, which divides the mirror into diamond-shaped or rectangular spaces. At other times a panel or given space will be filled with small sections of mirror, various shapes being employed, but without any mullions between them; one piece of mirror is simply placed against its companion until the space is filled, as on a checker-board. Where the four corners of four different sections meet there is a metal rosette. This is an ideal way of breaking up the surface of a mirror and is at the same time very decorative.

The gilt and mahogany framed mirrors of Colonial times are handsome and effective, and are especially appropriate for use in rooms furnished in the style then in vogue. Some of the long mantel mirrors were divided into three sections, the largest in the center. Others had an oblong picture, painted on glass, set in the frame above the mirror. The old circular concave and convex mirrors, with gilt frames, were used purely for decoration and frequently had sconces attached to them, so that the mirrors reflected the light of all the candles.



A well-selected mirror of this sort is both decorative and utilitarian



## THE COST OF FURNISHING A SMALL HOUSE

(Continued from page 12)

tected overhead by the projecting upper story. In Summer the addition of bamboo screens hung from the ceilings to fall over the rail would afford a necessary screen at times, and they may be conveniently rolled up when not needed. They may be had of a tone to match the outside woodwork. Beside the antique oak English breakfast-table already mentioned, there should be porch-chairs in wicker or old hickory with splint bottoms and a hanging seat. Mats of braided straw may also be added to the list of furnishings and a few cushions. This outdoor living-room adds much to the attractiveness of any house in Summer-time.

The following list of articles which the various rooms in a house require, has been arranged not with any arbitrary plan in mind, but with the intention of suggesting prices that can be increased or reduced as the purse permits or requires:

**FOR THE LIVING-ROOM.**—A fumed oak, three-back settee, \$51; two side-chairs, \$26 each; one arm-chair, \$34; small table, \$20; one stool, \$10; one mahogany desk, \$62; one mahogany book-case, \$60; two mahogany chairs, low back, \$10 each; one Singalese rattan chair and cushion, \$8; one fire-side chair upholstered in green velour, \$20; andirons, tongs, shovel and coal pick, \$25; Persian rug, 10x18 feet, \$200; one pair portières, lined, \$45; one mahogany table, \$42; silk window-curtains, \$30; Swiss curtains, \$13; reading-lamp, \$12. *Total, \$704.*

**FOR THE DINING-ROOM.**—Extension table, round top, \$40; sideboard, \$62; serving-table, \$26; arm-chair, \$12.50; five straight chairs, at \$9 each, \$45; Scotch rug, 9x12 feet, \$28.50; leather screen, \$45; window-seat, cushions, \$15; shade for center lamp, \$8; portières, \$45; Swiss curtains, \$7; silk curtains, \$18; dinner set, \$22.50; breakfast set, \$18; glassware, \$5. *Total, \$397.50.*

**FOR THE DEN.**—Round oak table, \$6; two wicker chairs, with cushions, at \$4.50 each, \$9; rug, \$5; scrim window-curtains, \$2.25; wooden settle cushions, \$5. *Total, \$27.25.*

**FOR THE STAIR FURNISHINGS.**—Carpet, 13 yards, at 75 cents per yard. *Total, \$9.75.*

**FOR THE LOGGIA.**—Gate-leg table, \$15; two old hickory round back chairs, at \$4 each, \$8; one high-back arm-chair, old hickory, \$8.50; swinging seat, with cushions, \$10; two wicker chairs, at \$4.50 each, \$9; six bamboo screens for outside porch, 4x8 feet, at \$1.50 each, \$9. *Total, \$59.50.*

**FOR BEDROOM NUMBER ONE.**—Bed, \$35; dressing-



A long gilt Colonial mirror, divided into three sections, is effective over a mantelpiece

table, \$16; chiffonier, \$25; cheval glass, \$15; springs, \$4; mattress, \$12; rug, \$7.50; four pairs of window-curtains, at \$1.50 per pair, \$6; five pairs of over-curtains of taffeta, at \$5 per pair, \$25; rocking-chair and two straight chairs, \$9.50; small writing-desk, \$16. *Total, \$171.*

**FOR BEDROOM NUMBER TWO.**—Bed, \$6; chiffonier, \$10.50; spring and mattress, \$12.50; rug, 8x10, \$7.50; oak table, with side-shelves, \$10; two willow chairs, at \$4.50 each, \$9; one straight chair, \$3; three pairs of Swiss curtains, at \$1.50 per pair, \$4.50; three pairs of chintz over-curtains, at \$3.50 per pair, \$10.50. *Total, \$73.50.*

**FOR BEDROOM NUMBER THREE.**—Bed, \$35; spring and mattress, \$12.50; dressing-table, \$16; straight chair and rocker, \$7.50; three pairs of Swiss curtains, at \$1.50 per pair, \$4.50; chintz over-curtains, \$4.50; rug, 9x12 feet, \$9.50; *Total, \$89.50.*

**FOR THE BATHROOM.**—Curtains, \$1.50; rug, 24x72 inches, \$2.75; white-enamel stool, \$3; fixtures, \$7.75. *Total, \$15.*

**FOR THE SERVANTS'-ROOM.**—Bed, \$6; spring and mattress, \$12.50; rug, \$2.50; dresser, with mirror, \$10; chair, \$6. *Total, \$37.*

The total of the above estimate would thus be \$1,584, to which one would need to add the cost of furnishing the kitchen. This is not here given as the requirements of every family differ for this section of the home.

## A LONG ISLAND FARMHOUSE

(Continued from page 22)

out of which open numerous bedrooms planned for the family and their guests. One corner of the house has been arranged for the children of the family and their rooms connect with the bathroom which is their own. From the hallway of this floor another flight of stairs leads to the upper floor where are more bedrooms lighted by windows in the gables at either end of the building and in the dormers which relieve the severity of the roof-lines of the exterior.

This spacious and inviting home is really a farmhouse on an enlarged and highly developed scale, so on every side are broad fields, meadows and pastures, and farm buildings grouped together—closer to the house are the garage and stables and the numerous buildings which are necessary upon such an estate. There are also the vegetable gardens and the flower gardens which should be of extraordinary beauty upon so large a place in the country and then, as the house is some distance from the highway, it is set within its own lawns and approached from the road over broad, smooth driveways.



A mirror used over a sideboard or mantelpiece in a narrow room will make the room appear wider



## Around the Garden

A MONTHLY KALENDAR OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith.

### THE NEW YEAR



HAPPY NEW YEAR—a new year whose coming season of lovely flowers, luxuriant verdure and fields of the green of growing things will make us forget the stillness and bleakness of the white Winter time, when all the earth seems sleeping, and when the creaking of the frost crystals underfoot, as we step forth these crisp mornings, almost startles us with a sense of the loss that seems ours since yesterday's beautiful Summer was gently led by the hand of Autumn to this Wintry couch. We were wont to wend our way through August woodlands, and if a twig snapped at our step it only seemed to awaken an echo caught up by the rustling of leaves, the murmur of the clear waters of the gurgling spring, the voice of the golden-throated oriole, the buzzing of the bumble bee or the brushing of the frond of the Lady Fern, against the gray rock to which she clung for protection when mischievous Ariel began his endless pranks. But now the creaking

snow is jealous of all nature, and the sound of your tread goes forth like the shots of a miniature battery. The sun will take revenge at noontime and now and then dash to the earth some too-presuming icicle that dares to cling to the branches of the elm by the garden path. And old Sol will keep the face of the time-marking dial down there free from being smothered by the relentless tyrant of the season, and if your fancy so directs you may stroll in your garden in January after all and not find that the magic of Jack Frost's fantastic doings has blotted out the memory of the delicate handiwork embroidered through the months of the Summer solstice by Flora herself. How the place in a man's heart, the garden, keeps warm the thought of nodding Daisies, fragrant Heliotrope and sun-kissed Golden Glows! We may shiver at first glimpse of the changed aspect of the garden through the months of the short days and the long nights, but nothing can make us forget the chirp of the cricket, the freshness of the Phlox, and—oh, mundane thought!—the delectable rows of ripening vegetables! We will be sitting indoors these Wintry nights, curled up by the fireside, with a volume of Stevenson to keep us company. We will surely turn to *Underwoods* and chuckle over those last three verses of Ille Terrarum:

"An noo the Winter winds complain;  
Cauld lies the glacer in ilka lane;  
On draigled hizzie, tautit wean  
An' drucken lads,  
In the mirk nicht, the Winter rain  
Dribbles and blads."

"Whan bugles frae the Castle rock  
An beaten drum wi' dowie shock;  
Wauken, at cauld-rife sax o'clock,  
My chitterin' frame,  
I mind me on the kintry cock,  
The kintry hame."

"I mind me on you bonny bield;  
An' Fancy traivels far afield  
To gaitther a' that gairdens yield  
O' sun an' Simmer:  
To hearten up a dowie chield  
Fancy's the limmer!"

### THE PEERLESS BEGONIA

(Continued from page 14)

of "croking" with potsherds or broken charcoal in the bottom of the pots. There are many distinct sorts, such as Silver Queen, Fire King, Mrs. Rivers and other old favorites. A collection of Rex-leaved Begonias makes a very interesting hobby for any lover of flowers.

#### BEGONIAS FOR BEDDING.

Next to the Geranium, some of the fibrous-rooted Begonias make the finest plants for large, solid beds, and in positions where there is much shade, or the soil is light and sandy even these popular flowers must yield the place of



The country-side in January



honor to them. Several sorts will stand the full glare of the sun. Of those of shrubby growth, Coralina is the best of all for this purpose, the only effect of the hot sunshine being to make its bright flowers still more intensely brilliant. It grows rapidly, attaining a good height and remaining a mass of bloom all Summer long. It also makes a fine border for Geraniums of such colors as will harmonize with its intense floescence. Other fine sorts for this purpose are Vernon, pink and white; Red Erfordia, Luminosa, Zulu King and Vulcan, the most intensely fiery of all of this type. For borders in partially shaded locations, such as along porches, or in the shade of other plants, the tuberous-rooted sorts are without a rival among any class of flowers. Not only is the general decorative effect splendid, but the individual flowers themselves, especially in the new fringed doubles, are as



Rhododendrons, being evergreens, retain their foliage throughout the Winter

handsome as roses and last a long time on the plant, a very desirable characteristic.

#### PROPAGATION AND CARE

It is an easy matter to maintain a supply of your favorite Begonias, as cuttings root readily, especially when a little "bottom heat" can be provided. All the shrubby, fibrous-rooted sorts, like Corallina, should be handled in this way. The dwarf bedding sorts, such as Vernon, Erfordia, and the others in that class, are easily raised from seed, if one has a warm place in which they can be started in January for the Summer.

The large Rex Begonias are propagated in a most interesting way. Take an old leaf and cut it into triangular pieces about three inches each way and with a part of one of the thick main ribs at one corner of each piece. This is the corner to put into the sand. These—seven or eight of which can be made from one leaf—should be inserted

(Continued on page 36)



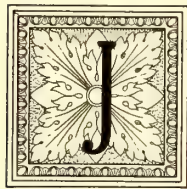
Trees in Winter add interest to the line of the landscape, a fact worth remembering in planning landscape effects





## NEW YEAR'S RESOLUTIONS

By Elizabeth Atwood



JANUARY, 1913—how the years go by and vanish, and how many good determinations go with them! Every human being has probably felt the sweet superstition of beginning a new life on January first. Every thoughtful child has made resolutions on that day with a feeling that some new power would be gained for the future. Habits more or less objectionable would be broken by the aid of this mysterious sway of the New Year. How great the disappointment we, too, have felt when, after conscientious trying, we have failed. Someone has said: "And yet it is better far to resolve on improvement and fail than to have no resolutions to your credit."

But where is New Year's Day, the dear old New Year's Day of long ago? In New York among comparatively few it is still recognized, but to the many it is like any other day. Oh, the joy of New Year's Day when I was a girl! The fascinating wonder and expectation as to whose house I should be asked to receive. Then the pretty gown, which in those days of long ago was not an every-day affair. On New Year's Day, one tried to look her prettiest and best, and the new gown became a part of the day.

Then the heights were reached when, as the young matron, I invited the girls to help me to receive. Of course, among those who were asked there was great rivalry, as all the matrons were in friendly emulation with one another. It was a pretty sight to look upon, this group of attractive young women assisting hospitality.

The excitement was intense as men, young and old, arrived in their carriages, usually four at a time. The young men saved for this occasion weeks ahead, planned for a "hack" or "barouche" for this day of days, for they, too, had the feeling of rivalry, and all were anxious to crowd in as many calls as possible into this anniversary.

But all this is gone, and we are left with only memories of what was a beautiful custom. We were brought in touch, at least once a year, with all our friends within driving distance. Old friendships were renewed and new ones begun. There seemed to be more real hospitality in those times, and New Year's Day helped to keep it alive. There were those who abused the day, perhaps, but such instances were rare.

I suppose rush of business and the demands of an exacting public have caused this holiday custom to disappear. With nothing of a patriotic character to compel attention, this charming social event has become only a memory which those of this generation may not share. But there is more than a social function to this day of days, for this should be the beginning of a new year in every truth.

How many of us have made new resolutions? We can

at least make them, even if we have not moral force to rise above the trying conditions which render it impossible to carry them out. The fact that we have for the space of one day recognized the need for renewed effort will do us some good. There is so much that each one of us could do—even more than the fullest life accomplishes.

To begin with, are you in tune with your surroundings?

If you are not, now is the time to find it out. Turn an X-ray into your innermost self. Ninety-nine times out of a hundred selfishness will be found responsible for your failings. It may be the selfishness of fear or the absorption of self to the exclusion of the pain in others. So many create unhappiness for themselves and others through self-pity, and one of the most insidious emissaries of self is that of vain self-reproach.

It is well for adults, as well as for children, to ask on this new first day "In what have I failed this past year, and why the failure?" What has seemed failure may be a part of a great scheme working out our ultimate good, but it is well to look into the matter. Emerson says, "Our strength grows out of our weakness," so, if causes of past failure are properly recognized and a determination born of these failures to do better and worthier work in the future comes to us, then, in this sense, they were not failures. Perhaps this may be a dangerous theory, but it can hold hope and cheer for many a poor, discouraged mortal, and on New Year's Day we wish to help and encourage by every means within our reach.

Would it not be a good thing on this New Year's Day to resolve that each day of the coming year should be the beginning of a new year for us? That each day should see renewed effort and a determination to make our corner in the world brighter because we live in it? We are all so completely a part of the eternal whole, we never know when our part may be hindering unless we stop and question our motives and our actions and honestly take a note of results. We all know the person who radiates good cheer. How glad we are to live in the sunshine of such a personality. What good company. We always try to get hold of them for pic-nics, fairs and various entertainments, but most of all for plain every-day.

Such people make the world better to live in. Why not resolve to be one of that kind. It might prove to be a higher form of selfishness, because so much would come back to you in love and admiration; but bless such selfishness. We do not have enough of it, and how much we need the sunshine of a cheerful comrade, every one of us. We should let go of useless fears and stop fretting and let nature and the sunlight work their beneficent powers upon us. However, we can at least make the resolution to do so and abide by it for a few days just to try its effect. Then, by having more than one New Year's Day, we would acquire the habit of a cheerful exterior and our lives made brighter.



How about our charitable impulses? During the coming year make them a part of our constitution, part of our relation to our fellow creatures. This should bring consolation and should make us generous of our dignity and of our treatment of others.

Have you thought that it takes a fine quality of heroism to live as one should live? Do not forget that one of the characteristics of this kind of heroism is persistency; in spite of all rebuffs keep to your chosen idea and do not hope or long for sympathy, but rather hold yourself above the need of any. You may be the only one conscious of heroic effort, but that fact will be a means for strength. Resolve to find one thing in each day to be grateful for, one thing of which you may well be proud, and one thing over which you can smile. Hide your disappointment behind these daily discoveries, and they will at least be easier to bear. This is a form of heroism, and not a day looms in which such heroism may not be called into use.

In this rushing, driving life we are forced to live, self-preservation should ever be kept in mind. One helpful resolution, and one most difficult to stick to, is this: Determine that you will not waste your energy. You simply cannot have nervous force for the very essentials of life if you squander it upon the things of a lesser importance. Just look over the days of the year as they pass, and see if there are not many times when nerve-force was wasted. How many times we have fretted over a stalled trolley-car, a friend who has failed to keep an appointment, or a train just slipping away from us.

Such circumstances come into every life, every day, and we are inclined to chafe over them. Unfortunately, we are the victims, for greater nervousness is ours as a natural result, and all this is reflected upon those with whom we are associated. It would be much simpler and more economic to refrain, and we should soon discover in ourselves the habit of self-control, as we gain any habit by trying for it. This effort would add to our poise, and the energy saved could be turned to better things.

I am a bit disposed to scold at what I call the worry-habit of women. Most men take a more philosophical view of things, but women devote a serious percentage of their lives to fussing about what really never takes place. What an excellent resolution it would be to try to compel these

wild nerves of ours to relax. To compel the body and the mind to relax. Just try laughing at household trials instead of crying.

What one does is a matter of one's own choosing, and in it lies one's force or weakness. We have so much more kindness in us than is ever spoken; why not make a change and voice more of the kind thoughts which come to each one of us? It would be bread cast upon the waters, the benefit of which, returning to us each day, would make our hearts merry and our feet light. This should be a resolution of this year 1913, and by no means the least important one, for we are never happy in taking things for granted, we like to be told over and over again the same old story of duty.

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#### A PRACTICAL TREATMENT OF AN ABANDONED FARMHOUSE

(Continued from page 7)

XXXXXXXXXXXXXXXXXXXX

around it has been placed a curbing to be covered with vines later on, which will, of course, add to its beauty.

Beyond this is a Pergola which is new. This is to be covered with Rambler Roses, and in two years' time will probably be in a state of perfection. It now serves the purpose of hiding rough land farther on. At the side of the house is another most attractive Pergola, which is still too new to show what it will be later on. Behind this is the garden from which the flowers for the table are cut, the vegetable garden being still farther on, near the stables.

The lawns about the house are worthy of special mention, being kept in a thoroughly good condition. It is also a remarkable feature to note what has been done in this first year garden. Following the

line of the fence, as far as the swimming pool, there has been laid out a five-foot wide garden where Annuals and Perennials have been mingled. At every fence post vines of various kinds have been placed, Rambler Roses of all varieties and colors, and Clematis being very much in evidence. These young plants show rapid progress and in many cases have partially covered the posts. It is the intention of the owners to plant for bloom, and especially, succession of bloom, replacing undesirable plants by new ones, carefully choosing varieties that blossom profusely and are of suitable tints, so that the color scheme may always be in harmony with other details of the landscape design.

#### TWO LUNCHEON DISHES

By MARY H. NORTHEAD

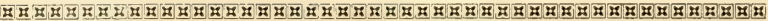


A suggestion for serving eggs and macaroni. The eggs are placed in the center of the dish and the macaroni, cut in short pieces, around it, with parsley as the decoration



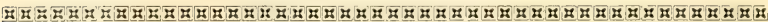
An attractive way to serve steamed oysters is to place them in the center of a mound of hot, boiled rice, with a row of tiny peppers and parsley at intervals as decoration. Melted butter should be poured over the oysters





SAMPLERS OF THE OTHER DAYS

(Continued from page 25)



lines of scarlet would do credit to the advanced philanthropies of our own day.

“When wealth to virtuous hands is given,  
It blesses like the dews of Heaven.  
Like Heaven it hears the orphan’s cries,  
And wipes the tears from widow’s eyes.

Louisa and Mary Hopkins hung garlands of roses, at nine years old, about the edges and below the lettering of their samples, worked respectively in 1823 and 1825.

Still two more sisters, Anna and Mary Jenkins, worked samplers, dated “Claverack, November, 1836, and “Locust Grove, 1840.” These latter works of art, have beautiful unfaded wreaths of strawberries, circling simply the worker’s name and date and a chosen sentiment. In Anna Jenkins’ selection one harks back to the days when suffragists and suffragettes were unknown and modesty was woman’s greatest charm.

“Strive to be good, but aim not to be great;  
A woman’s noblest station is retreat;  
Her fairest virtues fly from public sight.  
Domestic works still shun too strong a light.”

The samplers grew no less perfect as the years passed by, and the decade from 1830 to 1840 was a prolific era. Two samplers of this period, that of Julia Ann Shufelt, in 1831, at the age of fourteen, and Augusta Van Deusen, of Ghent, in 1832, at the still less mature age of nine, are marvels in their variety of stitches and skill of workmanship. In both cases the canvas is of large size, and the borders are works of art. As far as possible, each letter in Julia’s sampler is worked in a different stitch, as is also each line between the letters. In fine script at one side, one reads:

“When we devote our youth to God  
Tis pleasing in his eyes.  
A flower when offered in the bud.  
Is no vain sacrifice.”

After the sentiment was finished, both girls reveled in weeping willows, turtle doves, rose bushes in full bloom, resembling the seven-armed candlesticks of the Jewish tabernacle, squares and diamonds of specimen stitches, baskets of flowers, and little stiff conventional trees with birds balancing in the topmost boughs, mouths open as if emitting jubilant strains in praise of the childish workers and their skill. Julia Ann Shufelt added to her sampler a two-story brick house, with stone foundations, door step, chimneys and window frames in the most approved style, and to complete the home effect, a rooster is crowing at the backdoor. A reserved estimate gives this sampler fourteen different stitches and thirty-nine patterns, in which the stitches are used with variations.

Individual initiative, in the samplers lay by the way of trees and flowers, cats and dogs, fishes and birds, dolls and houses, but the real art is to be found in the dividing lines of fancy stitches, between the letters and numerals, and the varied borders of carnations and strawberries, roses and Greek fret-work, which more than any other feature show a decorative quality.

The children stitched on till they came to the middle of the nineteenth century, not guessing that they were embroidering the closing leaves of a child’s story-book more than two centuries old.

Through the long years of the sampler’s favor, the child worker never laid aside a certain dignity when it came to the sentiment. She might play with pet animals in the corners, or a doll house at the foot of the canvas, but from the earliest sampler of English origin, date 1648, and that

of Elizabeth Creasy, who, in the year of 1686, stitched:

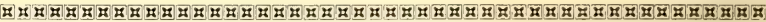
“Let Virtue be thy Guide,  
and it will keep Thee  
out of Pride.”

to that of a little girl in 1843, who worked in stitches of exquisite fineness:

“Charlotte Louisa Gebhard performed this work in the eleventh year of her age,” then wove this verse through the threads of her canvas:

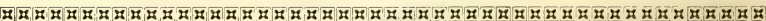
“I envy no man’s birth or fame,  
His title, train, or dress,  
Nor has my pride e’er stretched its aim,  
Beyond what I possess.”

the child never came down from her pedestal of virtuous wish, or prayer or advice. The sentiment of a sampler stood for the key-note of a life.



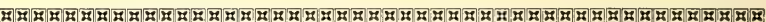
THE HOUSE DOG

(Continued from page 29)



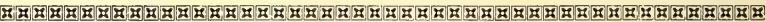
The coat should stand out as a frill around the neck, and the tail should be covered with long hair falling gracefully over one side. The prevailing color is black and white.

Without doubt one of the most interesting dogs ever bred is the Pekingese Spaniel, not only from the fact that he is a most perfect little pet for ladies, but that history carries him back 600 years or more, and that various works of art in his native land show him to have been at all periods since that time the exact type that he is to-day. He was the dog of royalty in his native land, and the society which has the care of him at heart in England is known as the Peking Palace Dog Association. Not until the past few years has he become so very fashionable, yet at present we find from the English dog market that he is the most salable dog there, his price ranges from \$25 for an ordinary specimen up into the hundreds for one fit for exhibition. Among his many good qualities he is hardy, quaint in appearance and very intelligent. His skull should be broad, his eyes large, dark and very prominent, his ears well covered with silky hair, his mane profuse and his tail carried like that of a Japanese Spaniel. In color, reds and fawns are the most popular, but there are also blacks and parti-colored specimens. In weight he should range anywhere between five and ten pounds, but not under or over.



THE PEERLESS BEGONIA

(Continued from page 33)



about an inch into the sand of the cutting-box or saucer and treated as ordinary cuttings. The new growth will come up from the rib. Some of the foliage Begonias have long, thick stems or “rhizomes” growing just above the soil; from these leaves grow. Propagate by cutting the rhizomes into pieces about two inches long and covering in the rooting medium. The tuberous-rooted sorts are started from two-year-old bulbs as already described. All the Begonias like a very light, porous soil, and while they appreciate plenty of moisture, draining conditions must at all times be perfect if they are to do their best. Old, spent manure (or leaf-mold with a little bone-flour mixed through it), loam, and medium coarse sand, will make an ideal mixture. They are also rather tender and should be kept as warm as possible, up to 60 degrees at night (although, when in a semi-dormant state and being given very little moisture in the Winter, they will survive a temperature, if not often repeated, of 20 degrees lower than this). They should not, of course, be set out-doors until after all danger of late frosts.



## Collectors' Department

Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

### CHINESE PORCELAIN EXPORTS

CONSIDERABLE importance is coming to be attached to exports of Chinese porcelain, earthenware, and similar products, says Consul General George E. Anderson of Hongkong, in the *Daily Consular and Trade Reports*. Shipments to the United States and Philippines have been yearly increasing, and while the trade has reached no great volume its growth is of some interest.

The trade may be divided into two general classes, the first representing exports of earthenware and common dishes for everyday use of Chinese in the United States—ware better suited to Chinese needs than foreign dishes available. The second class—ornamental ware, including dishes, vases, bric-a-brac, and miscellaneous pieces—may be further divided into new ware and more or less open imitations of old ware and antiques.

The total exports of all varieties of such ware from China in 1908 were valued at \$1,037,456; in 1909, at \$1,114,168; in 1910, at \$1,265,167, and in 1911, even with interruptions to trade in the Yangtze Valley, at \$1,278,440. Of these exports 60 to 65 per cent. is annually exported to Hongkong and thence to the rest of the world. Singapore takes about 15 per cent. and Siam 10 to 12 per cent. per annum. The United States takes little of this ware direct, but imported from Hongkong \$39,734 worth in 1909, \$44,307 worth in 1910, and \$73,800 worth in 1911, while the Philippines imported \$40,713, \$59,267, and \$48,063 worth in the same years, respectively, the combined purchases being in 1911 about one tenth of the whole. None of these exports, however, includes household goods or imitations of old Chinese porcelains made as works of art or antiques, the value of which will increase the total materially, perhaps doubling the values on an average.

The nature of this ware is indicated largely by its origin. More than a third of the exports is from Kiukiang, on the Yangtze River, and represents the output of potteries that have existed in and about that port for many years, including modern establishments turning out more or less foreignized products. About an eighth of the whole is from Swatow, where large quantities of the cheap common ware used by the Chinese are made. About a third of the whole comes from Canton, Kowloon, Lappa and other Pearl River and West River points, representing not only the standard ware for Chinese use, but including the output of "Canton" chinaware, which is made for modern foreign uses but in imitation of old pieces or according to old designs of decoration. The export of this ware is increasing greatly, particularly to the United States. On the whole, this ware has fair merit. It can be had in almost any form, according to order, but the usual ware for export includes plates of various sorts, sizes, and designs, punch bowls, toilet sets, and the like, all made in foreign shapes

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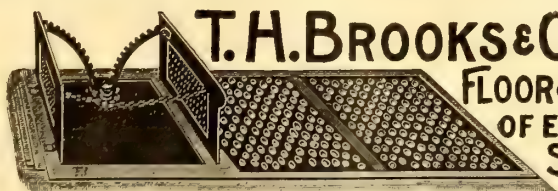
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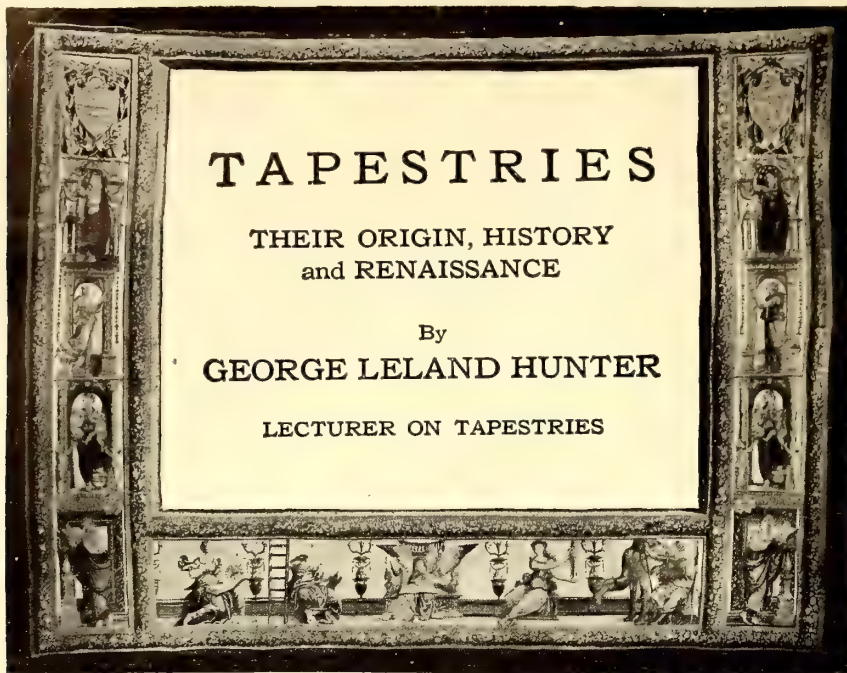
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but of native clays and with more or less native decoration. It generally is well vitrified, but frequently the workmanship is faulty and the glazing imperfect. The glaze on some ware is full of spots, or "sand holes," is often imperfectly applied, and sometimes is indifferently or badly fired. Nevertheless, the demand for the ware as a novelty is increasing.

Manufacturers and exporters of this Canton ware, which comes mostly from the Province of Kwangsi and various West River points, also carry on most of the trade in vases, plaques, figures, and other porcelains made in imitation of old Chinese art pieces. The volume of this trade has grown immensely in the past few years. While this ware is generally sold in Hongkong and Canton as an imitation of old pieces or as new ware, much is said to be sold elsewhere as genuine old Chinese porcelains.

#### IMPORT TRADE—THE CHINESE INDUSTRY

China imported goods of this class, including fine and coarse earthenware of all grades, to the value of \$501,808 in 1911, of which Japan furnished about 40 per cent., various countries, through Hongkong, about 25 per cent., Germany about 15 per cent. direct, and Great Britain about 12 per cent. direct. The imports are chiefly ordinary cheap goods from Japan for northern ports, and ordinary supplies for foreigners in various ports of China; but they also include a considerable quantity of Japanese and German imitations of Chinese ware.

Without doubt Chinese porcelain making can be economically extended as the demand for the product develops. The art of making the finest forms of porcelain has existed in China from so early a date as to give the name "china" to much of the product made elsewhere. While there seems to be little prospect of such an output of high-grade work as would again make China an art center, the art has been preserved to sufficient extent to afford a foundation for improved modern work. Chinese students are giving more attention to ceramics, and the better forms of work are found from time to time. At present the industry is on a very unsatisfactory basis, for the methods followed are crude and uncertain, and the product is faulty to an extent that tells materially against its profitability. However, the industry exists to some extent all over China, deposits of suitable materials are found in many parts of the country, and in other respects the foundation for a modern industry has been laid broadly. This includes more or less training of experts in the business, which in many cases represents family industry and family and local traditions for hundreds of years. Without question there is a future for the industry, and it is probable that there will be material growth and development in the course of a few years.

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**S**CROOBY, a little Nottinghamshire village, now possesses a museum in honor of one of its famous inhabitants, William Brewster, one of the leaders of the Pilgrim Fathers. Brewster lived in the old parsonage near the manor house, which was once Cardinal Wolsey's palace. Brewster's prayer meetings are said to have taken place in the Cardinal's banqueting hall, now a stable and shelter for calves. Brewster's old home is now the property of Lord Galway, who, with the help of Lady Galway, has turned the house into a museum, furnished just as in the old days.

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## THE NORWEGIAN CENTENNIAL

NORWAY intends to celebrate the centenary of its adoption of a constitution on May 17, 1814, by holding a national exposition at Christiania May 15 to September 30, or possibly as late as October 15, 1914.

It was first intended to hold an international exposition, but the Storthing (Parliament) has decided that a national exposition will be of greater value to Norway. Notice should be taken of this fact, as several newspapers, both foreign and domestic, have announced an international exposition as a settled program.

The King of Norway will be patron, and the Prime Minister, the President of the Storthing, and the mayor of Christiania honorary presidents. The exposition will be managed and financed by the State, though the city of Christiania contributes part of the expenses. Norwegian citizens only will be allowed to exhibit, with a separate section for those living abroad. Any of the latter wishing to participate or to send exhibits must notify the general secretary, Mr. N. A. Brinkman, Christiania, before May 1, 1913. Exhibits will be unpacked and placed free of charge, but transportation will not be paid. Exhibits must be sent to Christiania in March or April, 1914, and are subject to approval by the committee on exhibits, who will also have power to decide whether exhibits may be sold or not. All exhibits must be priced, and if sold must pay 5 per cent. to the exhibition, or 10 per cent. if objects of art.

The scope of the exposition will be very large. There will be exhibits of domestic animals, dairying, horticulture, and agriculture; manufactures of all kinds, including motor boats, machinery, and textiles; forestry exhibits; illustrations of the work done at public and private institutions of every kind; and exhibits of arts and sciences. Diplomas representing gold and silver medals will be issued, as well as bronze medals and diplomas of commendation.

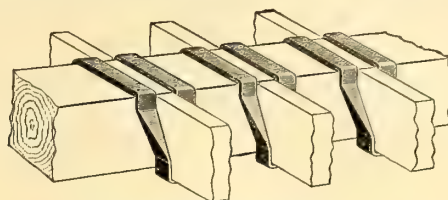
## POTTERY FROM BASKETS

OMAR KHAYYAM'S tribute to the potter and his wheel, and Biblical reference to the same craftsman with the same equipment, are a picturesque part of Oriental literature, says an exchange. The potter's wheel was known in Asia from days as far back as history reaches.

In prehistoric times, as soon as mankind developed the first tendency toward civilization, receptacles were made of clay and hardened in heat. The use of the wheel, though, was not always a part of the operation. In spite of this want, prehistoric pottery of remarkably fine shape has been found throughout the world, and some curiosity has been manifested over the methods of the primitive workmen—workwomen in many cases.

The Western Hemisphere is noted for the production of shapes in clay that are beautiful and symmetrical. Without mechanical contrivance, the American Indian produced wares that rival the symmetry, if not possessing the rigid outline, of the machine-made. One method was the use of a mold made of basket-work. Another contrivance was that of a half-mold of wood; when the clay had been shaped to this half, the potter gradually rotated his product, adding section by section, until the whole received the roundness from the wood. In another use of the wooden mold, two halves received their separate impressions and were then joined with liquid

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clay. A fourth custom was to make a number of clay coils, of graduated circumference, corresponding to the dimension of the bowl at the particular part where the coil was to lie. When built up in this fashion, the bowl resembled the basket of candy coils seen in our shops at Christmas. The next operation was to beat the coils flat.

This beating-out was perhaps an important part of the process with ancient potters. Paddles and hammers of convenient shape were used, and the clay wall compressed between them. As might be inferred by anybody that has worked in clay, the beating required considerable skill. While tedious, too, it had the advantage of improving the texture of the clay.

There is also a theory that vegetables, such as gourds, were widely used as molds, and eventually removed in the firing process. The basket-mold is thought by many to have been the most utilized, some investigators going so far as to say that, by this means, pottery was the forerunner, and thus furnished the idea, of basket-making.

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Mr. Wood has given boys and girls a delightful story and one well told in the pages of "Don't Give up the Ship," a tale opening with the period of 1807, and as its title suggests, having to do with Perry and the flag-ship *Lawrence*. This is an admirable book to put in the hands of the young person.

CHATS ON COTTAGE AND FARMHOUSE FURNITURE. By Arthur Hayden. New York: Frederick A. Stokes Company: 1912. Cloth. 8vo. Illustrated. 350 pages. Price, \$2.00 net.

The author of "Chats on Old Furniture," Mr. Arthur Hayden, has given us another delightful and useful volume in his "Chats on Cottage and Farmhouse Furniture." The number of works dealing with old English furniture has grown rapidly during the last ten years, but the present volume fills an especial niche in that it has been written for that large class of collectors, who while appreciating the beauty



and the subtlety of great masterpieces of English furniture, have not long enough purses to pay the prices such examples bring after definite competition in the auction room. Especially interesting is Mr. Hayden's chapter on Old English Chintzes, a subject little written about heretofore.

**A DIXIE ROSE IN BLOOM.** By Augusta Kortrecht. Philadelphia: J. B. Lippincott Company: 1912. 12mo. Price, \$1.25 net.

Those readers who have read "A Dixie Rose." by Augusta Kortrecht, to their children will remember Jean Spencer, a dear funny little soul whose school life in the South was pictured, will be glad to read "A Dixie Rose in Bloom," by the same author. Jean Rose Spencer, Southerner, lovable and spunky—the real American type of girl, decides to go alone to Germany to study. School life proves anything but dull. The commingling of different nationalities adds zest and excitement to the tale. A quarrel with Renka, an aristocratic Russian, leads to a duel with ice water and sponges. It is a story which will appeal strongly to the present younger generation.

**WITH CARSON AND FREMONT.** By Edwin L. Sabin. Philadelphia: J. B. Lippincott Company. 1912. 12mo. Price, \$1.25 net.

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**THE BOOK OF WINTER SPORTS.** By J. C. Dier. New York: The Macmillan Company: 1912. Cloth. 8vo. Illustrated. 351 pages. Price, \$1.50 net.

As the author says of "The Book of Winter Sports," this volume is "an attempt to catch the spirit of the keen joys of the Winter season." This he has done well in its entertaining and instructive pages, which every lover of out-of-door life is advised to read.

**OUR PRESIDENTS AND THEIR OFFICE.** By William Estabrook Chancellor, Ph.D. New York: Neale Publishing Company: 1912. Cloth. 8vo. 603 pages. Price, \$3.00 net.

Dr. Chancellor's volume on the subject of "Our Presidents and Their Office," introduced by Mr. Champ Clark, is one of much interest to any American reader. It includes parallel lines of the presidents of the United States, of many of their contemporaries and a history of the presidency. There is not a tiresome page in the book.

**HEROES OF SCIENCE.** By Charles R. Gibson. Philadelphia: J. B. Lippincott Company: 1912. Cloth. 8vo. Illustrated. 344 pages. Price, \$1.50 net.

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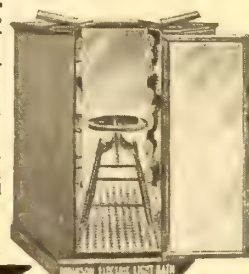
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cesses, and failures of some of the greatest scientists in the world's history, graphically related by an authority on the biographies of the "Heroes of Science," Charles R. Gibson, R.R.S.E., is given this title. This is one of the most readable books of the season, a book the perusal of whose pages will add much of the right sort of material to one's store of general information.

**THE NEW CHINA.** By Henri Borel. New York: Dodd, Mead & Company: 1912. Cloth. 8vo. Gilt top. Illustrated. 273 pages. Price, \$3.50 net.

Henri Borel, author of "The New China," says in his introduction to this work (translated from the Dutch by C. Thieme), the awakening of China to a national consciousness is a process suddenly excited by the thunder of Japanese guns after a long period of silent brooding, and it is beyond the pale possibility to estimate the immense influence it may have on the evolution of the whole world in the domain of politics, economics, science and art.

This timely book has been written by one who combines an unusual aptitude for close observation with unusual facilities for making observations in his chosen field. As a consequence of his official position in the Dutch East-Indies, it was natural that his interest should extend from the Chinese in the Dutch Colonies to the Chinese in China. And as a result of extended visits and much travel he has written a book in which he brings before the reader what is now going on in the oldest and most populous of all nations—a revolution so subtle, so swift, so complete, and so tremendous in its far-reaching influences upon the whole world that no event within the memory of any now living can equal it in importance.

**THE BOY ELECTRICIANS AS DETECTIVES.** By Edwin J. Houston. Philadelphia: J. B. Lippincott Company: 1912. Cloth. 8vo. Illustrated. 341 pages. Price, \$1.25 net.

This is a sequel to Dr. Houston's "The Boy Electrician," a book for boys that succeeded admirably in blending entertainment with instruction, and one is pleased to note that in "The Boy Electricians as Detectives," the author has given the juvenile world a book bound to awaken a scientific interest in the young reader. Wireless telegraphy plays a prominent part in the plot of the story.

**THE BOY'S PLAYBOOK OF SCIENCE.** By John Henry Pepper. Revised by John Mastin, M. A., D.Sc., Ph.D. New York: E. P. Dutton & Co.: 1912. 8vo. 680 pages. Illustrated. Price, \$2.50 net.

Years ago, when our old boys were young, the popularized science of John Henry Pepper furnished them with many an hour of recreation and instruction. Now one of his books, "The Boy's Playbook of Science," comes to us with a fanfare of trumpets as "revised, rewritten, and re-illustrated, with many additions." A perusal of the reviser's preface leads one to expect great things, but on close examination it is found that the new edition is nothing short of an imposition upon an unsuspecting public. There are a few pictures of aeroplanes and a page or two of futile description; two pages of drawings of the modern locomotive; brief mention of radio-activity and wireless telegraphy; and some poor illustrations of the turbine. These seem to be the additions most prominent. The preface epitomizes the faults of the volume. It consists of unfulfilled promise, perfervid exhortation to the youth

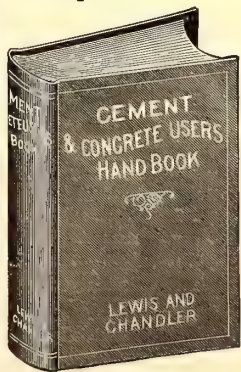
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I. Historical Development of the Uses of Cement and Concrete. II. Glossary of Terms Employed in Cement and Concrete Work. III. Kinds of Cement Employed in Construction. IV. Limes, Ordinary and Hydraulic. V. Lime Plasters. VI. Natural Cements. VII. Portland Cement. VIII. Inspection and Testing. IX. Adulteration; or Foreign Substances in Cement. X. Sand, Gravel, and Broken Stone. XI. Mortar. XII. Grout. XIII. Concrete (Plain). XIV. Concrete (Reinforced). XV. Methods and Kinds of Reinforcements. XVI. Forms for Plain and Reinforced Concrete. XVII. Concrete Blocks. XVIII. Artificial Stone. XIX. Concrete Tiles. XX. Concrete Pipes and Conduits. XXI. Concrete Piles. XXII. Concrete Buildings. XXIII. Concrete in Water Works. XXIV. Concrete in Sewer Works. XXV. Concrete in Highway Construction. XXVI. Concrete Retaining Walls. XXVII. Concrete Arches and Abutments. XXVIII. Concrete in Subway and Tunnels. XXIX. Concrete in Bridge Work. XXX. Concrete in Docks and Wharves. XXXI. Concrete Construction Under Water. XXXII. Concrete on the Farm. XXXIII. Concrete Chimneys. XXXIV. Concrete for Ornamentation. XXXV. Concrete Mausoleums and Miscellaneous Uses. XXXVI. Inspection for Concrete Work. XXXVII. Waterproofing Concrete Work. XXXVIII. Coloring and Painting Concrete Work. XXXIX. Method for Finishing Concrete Surfaces. XL. Specifications and Estimates for Concrete Work.

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of England, and a rather ludicrous and bewildering comparison of a rope-dancing monkey with the boy and his "God-like attributes." Throughout, the work is couched in that ponderous, uninteresting language affected by pedants of the old school. The saddest parts are those where the shadow of some humorous reference has fallen across the mind of the writer without focusing.

**CHRISTOPHER COLUMBUS.** By Filson Young. New York: Henry Holt & Company: 1912. Cloth, 8vo. Illustrated. Price, \$2.50 net.

As Henry Vignaud, the distinguished historian of Columbus, says: "This book marks an epoch in Columbian literature; for in it the hero is shown for the first time as a living man . . . raised from the dust of documents, and shown as a human being. . . A more true and lively picture of the great discoverer than is contained in any other work."

**MISS PHILURA'S WEDDING GOWN.** By Florence Morse Kingsley. New York: Dodd, Mead & Company: 1912. Cloth, 8vo. Illustrated. 232 pages. Price, \$1.00 net.

Thousands of readers, in fact tens of thousands have enjoyed the delightful story of the little woman who, having thought she was a plain old maid, discovered, through a singular accident, that she was by no means plain, not so very old, and was wanted exceedingly by a would-be husband. "The Transfiguration of Miss Philura" has been one of those rare books, a perennially popular one, finding a new crop of delighted readers year after year. And now comes the second step in Miss Philura's romance—the wedding. How the lady, as poor as a church mouse, and as mouse like, sets her heart on having a beautiful white wedding gown, and how by the exercise of childlike faith and simplicity she gets it, make this sequel every bit as good as the first Miss Philura story.

**FARMERS OF FORTY CENTURIES.** By F. H. King, D.Sc. Madison, Wisconsin: Mrs. F. H. King: 1911. Cloth, 8vo. Illustrated. 441 pages. Price, \$2.50.

"We have not yet gathered up the experience of mankind in the tilling of the earth," says Dr. L. H. Bailey in his preface to *Farmers of Forty Centuries*, "yet the tilling of the earth is the bottom condition of civilization." This book, by the late Dr. F. H. King, formerly professor of Agricultural Physics in the University of Wisconsin and Chief of Division of Soil Management, U. S. Department of Agriculture, is the writing of a well-trained observer who went forth not to find diversion or to depict scenery and common wonders, but to study the actual conditions of life of agricultural people. We in America have really only just begun to farm well. It is the message of the conservation of our natural resources in connection with agriculture that Professor King embodied in this volume, the result of his studies in the far East. Such chapters as those on the extent of canalization and surface fitting of fields and the utilization of waste furnish western nations with food for thought. *Farmers of Forty Centuries* is adequately illustrated by half-tone reproductions of photographs taken in China, Korea, Tibet and Japan, adding much interest to this excellent and authoritative work which agriculturist and layman alike would do well to study.



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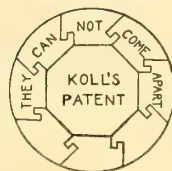
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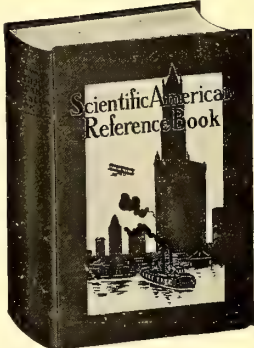
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The editorial staff of the Scientific American receives annually over fifteen thousand inquiries, covering a wide range of topics—no field of human achievement or natural phenomena is neglected. The information sought for in many cases cannot be readily found in text books or works of reference. In order to supply this knowledge in concrete and usable form, two of the Editors of the Scientific American have, with the assistance of trained statisticians, produced a *remarkable Reference Book*, containing over seventy-five thousand facts, and illustrated by one thousand engravings, for which the entire world has been scoured. Immense masses of government material have been digested with painstaking care with the collaboration of government officials of the highest rank, including cabinet officers, and assisted by competent professors of world-wide reputation.

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"The German government has recently sent three of its telephone officials to the United States to study our methods. When they go back, it is not likely that they will recommend turning over the business to private owners, for in these times the principle of public ownership and control of utilities is spreading, and Germany would be the last country to go backward in such matters. But if the only question were how to make the system commercially profitable and as efficient as the system they find here, they might make such a report."



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- Scientific American Supplement 775 describes Revolving-cylinder engines of several forms.
- Scientific American Supplement 1109-1110-1111 contains a series of great interest, describing and illustrating all the principal types of rotary engines and pumps. This set should be studied by every inventor and designer.
- Scientific American Supplement 1112 describes the Filtz Rotary Motor, using helical surfaces.
- Scientific American Supplement 1158 describes Hult's Rotary Engine, an eccentric-ring type.
- Scientific American Supplement 1193 describes Arbel & Tihon's Rotary Motor, an ingenious eccentric type, now on the market as a pump.
- Scientific American Supplement 1309 describes The Colwell Rotary Engine, in which a piston travels entirely around an annular cylinder.
- Scientific American Supplement 1524 describes Rotary Engine on the intermittent-gear principle.
- Scientific American Supplement 1534 contains a valuable column on the difficulties of rotary engine design.
- Scientific American Supplement 1821 contains an article describing many new forms of rotary engines of the most modern design.
- Scientific American, No. 23, Vol. 102 contains a full description of the recent Herrick Rotary Engine, an eccentric type with swinging abutment.
- Scientific American, No. 23, Vol. 104 describes Jarman's Engine, on the sliding-valve principle.
- Scientific American, No. 14, Vol. 106 describes the Augustine Rotary Engine, with novel features incorporated in the sliding-valve design.

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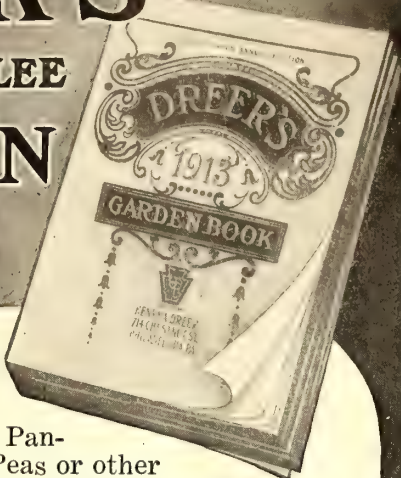


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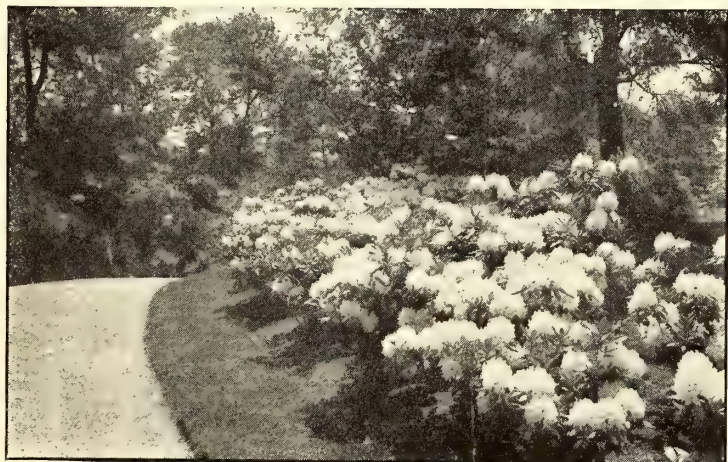
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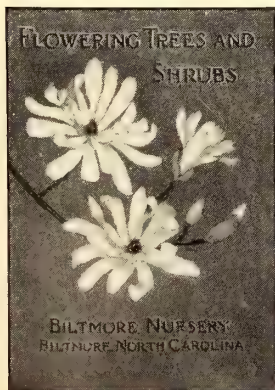
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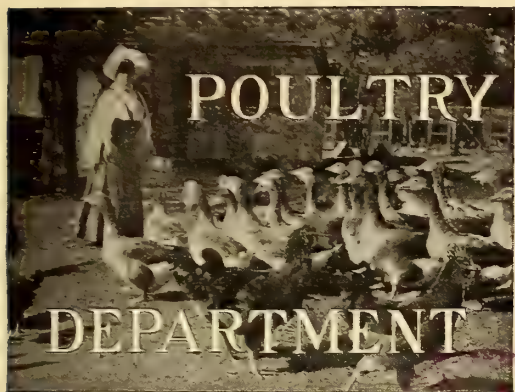
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## SHORT CUTS FOR POULTRY KEEPERS

By E. I. FARRINGTON

**S**UCCESSFUL poultry keeping without work is impossible, but there are many ways in which to make this work light. Most men and women who keep hens discover or invent various short cuts and some of them are of sufficient value to be passed along for the information and assistance of the whole army of amateurs.

Take the matter of testing eggs after the incubator has been started or when sitting hens are being used to hatch out the next season's flock. One man has discovered that this work can be greatly simplified by placing a board over the window in the cellar where his machines are operated, the board having a hole in the middle just a trifle smaller than a egg of average size. An hour when the sun is shining on the window is chosen, and by placing the eggs one after another over the opening in the board, their condition may be determined very rapidly. Of course the board shuts out all the light except what passes through the hole and through an egg when one is held against the opening.

If a strip of black cotton cloth is tacked to the top of the board on the inside, it may be thrown over the head of the operator, so that this device may be used in a room with many windows and while it is filled with light, the cloth creating a sort of testing closet. If the window is a large one, a light frame covered with building paper may be used instead of a board. The originator of the scheme had a single window at the end of an incubator cellar.

Probably there are ten shed-roof poultry houses to one of a different design, for such houses are the easiest to build and in a general way are the most satisfactory for the amateur. If a shed-roof-house is low, however, it is very likely to be hot in Summer, especially at the rear, where the fowls ordinarily roost. For that reason, one or more openings just under the eaves are of no little value, inducing cross ventilation and making the house much cooler. It is necessary to have hinged boards so arranged that they may be closed tightly over the openings when Winter comes. Except in very cold sections of the country, roosting closets are not desirable. These closets were first exploited by the Maine State Experiment Station, it will be remembered, and were widely used for a time, but have gradually been abandoned to a large extent. They are constructed by boxing in the roosts at the top and bottom and fitting a hinged frame covered with muslin over the front, the frames to be fastened to the roof save on cold nights. Sometimes such devices can be used to advantage in houses of the open-front type, but the tendency is to close them on nights when the fowls would be better off if they were left open. As a rule, a much better plan is to construct a muslin covered frame



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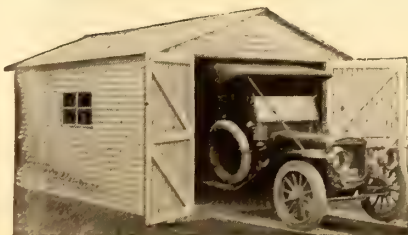
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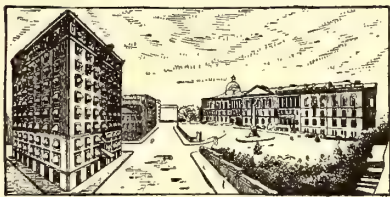
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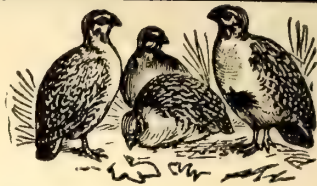
or to use a board extending a foot or more below the hoof and a short distance in advance of the perches. In a shed-roof house, you see, the warm air rising to the top, follows the line of the roof to the front, so that there is a constant flow of air up and then forward. Breaking the roof line in the way indicated helps to conserve the warmer air for the benefit of the birds on the perches.

Egg-eating is a bad habit—on the part of the hens, that is to say. Often it is contracted as a result of eggs being broken in the nests, and this breakage is very likely to follow placing the nests on the ground or locating several in a row with a walk along the front. When the nests are so arranged, the hens frequently quarrel for possession, for it is a curious fact that the nest which is occupied is the one coveted by the hen seeking a place in which to deposit her offering. If the nests are elevated a foot or more and made without a platform, the hens must either step in or fly down. One successful breeder uses large boxes open at one end and filled with hay. The boxes are so large that each will accommodate several hens at the same time, and it is seldom that a broken egg is found.

Few amateurs care to bother with trap nests and yet it is desirable to know which hens are laying the eggs and which are the drones. Now, as it happens, it is a safe guess that the hen which goes to roost night after night with a crop only partially full is not a profitable bird. Let the owner of a small flock step into his poultry house at night and pass along in front of his birds, feeling the crop of each as he walks along. When he finds a hen with a partially empty crop, while most of the others have crops made tight with grain, let him place a band on her leg. The whole operation will take but a few moments and should be repeated the following week or even the next night and at frequent intervals thereafter. Then, when a hen with a band on her leg is found night after night with crop unfilled, the owner will be perfectly safe in removing her from the flock. He may feel certain that she is not laying. By using bands of different colors or with numbers on them, it is a simple matter to keep a record of each bird which is marked. It is not safe to say that a heavy feeder is certainly a heavy layer, but by eliminating the hens which repeatedly go to roost with crops only partially filled, one is reasonably certain to increase the efficiency of his flock as a whole.

Every year more people are buying their chickens from the big hatching plants instead of raising their own. This is an admirable plan for a suburbanite with only a little land, for he has no occasion to bother with sitting hens and young chickens. It is a plan, indeed, which makes it possible for people to keep poultry who formerly supposed they did not have enough land for the purpose available. If pullets are purchased in the Fall and the hens sold or eaten the next Summer, early enough to allow the house to be thoroughly cleaned out before a new lot of pullets is installed, hens enough to provide eggs in abundance for the family table may be kept without having any outside runs whatever, the birds being confined to their houses all the time. Many people are finding this no-yard plan a real short cut to a generous egg supply with but little work, but hens kept in this intensive way should not be used to breed from, and preferably should not be kept a second season. Also, a deep litter should be kept in the house at all times and the whole or cracked grain thrown into this

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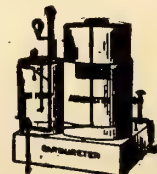
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litter so that the birds will be kept industriously scratching for what they eat in order to secure needed exercise. Not less than four square feet of floor space should be allowed for each hen and five is better. One fault to be found with some of the portable house makers is that they advertise their houses to accommodate more hens than really ought to be confined in them.

When chickens of different sizes and ages are allowed to run together, the larger birds are likely to crowd the weaker stock away from the feeding dishes. They may easily be outwitted by placing feed dishes for the younger chicks in an old berry crate or a box similarly fashioned. The smaller chicks will be able to pass through the bars while the larger ones will be excluded. If the slats are not sufficiently far apart, a few lathes may be tacked across them in the opposite direction.

Many poultry keepers like to use V-shaped troughs with a handle running from end to end, but are bothered by having the chickens roost on this handle. This difficulty is quickly remedied by putting the handle on a pivot in the form of a nail in each end, the nails working freely in holes in the ends of the trough. When a bird tries to roost on the handle, the latter simply revolves and dumps her off.

One great secret of getting eggs is to keep the hens contented and happy. Table scraps run through a meat cutter or soaked up in meat liquor given at noon will go far to keep them in a contented state of mind. They love variety in food and especially whatever is a departure from the regular menu of the poultry yard. The feeding of a few sunflower seeds, hemp seed, a little barley, Kaffir corn and millet helps to stimulate the appetite and gives a new zest to life, judging by the enthusiastic manner in which the birds scratch for them. It is not necessary, of course, to feed all these things. I am only making the point that an appeal to the appetite of the hen through the medium of variety is one of the easiest to induce and maintain a liberal production of eggs.

It is a saving of both time and labor to have all the doors in the poultry house wide enough so that they will admit the passage of a wheelbarrow. Then the cleaning of the houses is wonderfully simplified. If the house now in use has narrow doors, it will be worth while perhaps to buy a small-sized barrow. It is a distinct advantage to have the doors between pens swing both ways or else to have a little projection at the bottoms so that they may be opened with the foot.

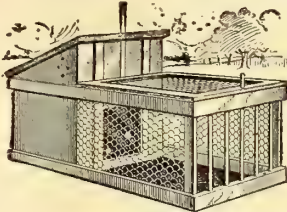
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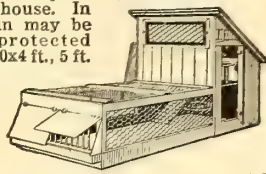
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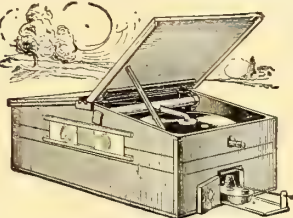
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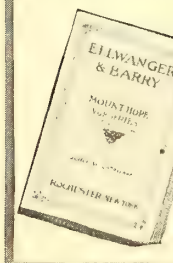
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## WHY LEAVES FALL FROM TREES

TO most people the fall of the leaves does not, apparently, excite much astonishment or curiosity. The leaves die, and hence fall; that is, says an exchange, all there is about it. But the scientist knows that the proceeding is a highly complex one. In the first place, preparations for the leaf-fall begin the minute the leaf is formed, and in many cases the leaf falls while yet fresh and green. In 1758 a botanist named Duhamel advanced the theory that the change was caused by the rupture of a thin-texture between the leaf and the stem. In the middle of the nineteenth century there was discovered, traversing the leaf-stalk and touching the stem, a layer of cork tissue analogous to that of bark on the tree. It was recognized at once as interfering with the continuity between stem and leaf. The formation of this layer, however, is not general, and is not observed in certain ferns, in the beech tree, the poplar, and many others. Nevertheless, this discovery furnished the key to the phenomenon. The leaf-stalk is formed of strata of cellular tissue. One of these strata hardens and tends to being absorbed, and consequently on one side or on both, the other strata gradually grow together. The leaf then adheres to the stem only by fibrous, woody tissue—that is to say, by a tissue to all intents and purposes dead. This is broken mechanically on the impulse of the wind or under the pressure of the weight of the stem, and makes the leaf fall. These organs have not in them the strength to sustain the cold during the Winter, and the tree dispenses with them.

## THE PINE TREES OF SPAIN

IN Spain, says the *American Fruit and Nut Journal*, particularly on the Mediterranean side, the *pino* or pine tree is one of those most commonly noticed. Usually the trunks are more or less twisted, as they are often subjected to strong winds. The tops are close and compact and have every appearance of having been cut or pruned into shape.

While the tops have not been pruned, it is true that all the side branches have been removed, only stubs being left to show where they once were. These branches are carried away for firewood—for wood is scarce in Spain (so far has deforestation been carried that there is practically no timber), and every twig is utilized.

When matured, the cones or piñas are gathered for the seeds which they contain. These cones crack open on drying. Sometimes they break open at most unexpected times. Once I had placed a pair of them on the mantle in my room. They had been there sometime when in the night I was awakened by a snapping, cracking noise. On striking a light, these sounds were found to emanate from one of the cones which was in process of opening.

The seeds, when the covering is removed, are white, sweet and nutritious. They are used in the making of pine nut cake and in other ways. Usually they are purchased ready for use either by weight or at so much per package. Some are exported and both the cones and the nuts may be secured in the New York market.

In the western states the seeds of some pines are used, but are unimportant as an item in the markets. If America should become as densely populated as some parts of Europe, they would command more attention. The pine cones are gathered throughout southern Europe in Spain, France and Italy particularly, and are by no means an unimportant crop.



## THE BEAUTY OF SNOW-LADEN EVERGREENS

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If you would enjoy the beauty of Evergreens, now is the time to inspect your grounds and order for spring planting. Surely you will find room for a few Evergreens or other ornamental trees or plants. In making your selection, remember that our 800 acres in nurseries enable us to meet your requirements to the fullest extent. 59 years of specializing on all that pertains to Horticulture accounts for our pre-eminence in this field. Our Landscape Department is well equipped for efficient service to customers. Water-color sketches, planting plans and full estimates furnished. Correspondence or personal interviews solicited. Don't put this matter off until the rush of spring is upon us.

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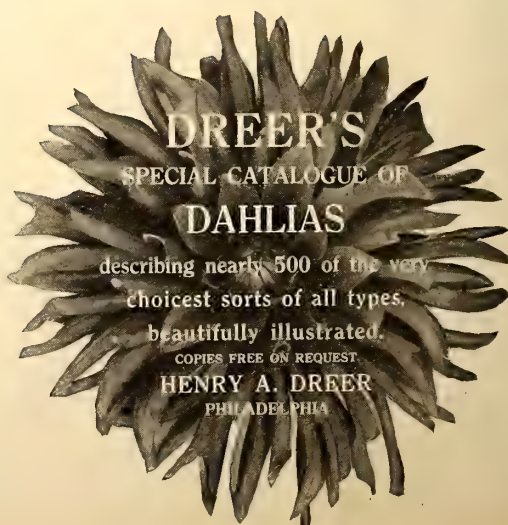
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## A WINTER RATION FOR POULTRY

THESE are many good poultry rations," says the *Southern Agriculturist*, "that can be used for the various grains and protein feeds can be combined in a number of different ways to produce practically the same results. The good poultryman usually feeds the cheaper grains where these fill the bill. For instance, oats make a very good poultry food rightly fed, but are so high some years that other grains can be fed in their place at a profit. However, the ration must be well balanced, and there must be a liberal supply of protein foods as well as the more common fat-producing ones. Corn alone will not do. Here is a ration which has given very satisfactory results: Grain ration—Wheat two parts, cracked corn two parts, oats one part. Mash—Middlings six parts, corn meal six parts, bran three parts, linseed meal one part, alfalfa one part, beef scrap five parts. Green food—Mangels, cabbage, rape, etc. Proportions are given by weight. The grain should be fed lightly in the morning, with a heavier feed at night, and always in litter, so that the fowls will have to exercise to scratch it up. This is the object of using the cracked corn. The fowls gobble up the whole corn too easily. The mash may be left before the hens all the time or may be fed in troughs as a mid-day feed. Green stuffs is very essential where fowls cannot be put on pasture. Dry alfalfa contains nearly 15 per cent. protein, which makes it better than other kinds of hay for poultry. The meal form is no better than fine-cut hay, and is even more likely to be adulterated. But no dry food of this kind can quite take the place of sprouted oats, or of roots or cabbage, even though the protein content may be higher.

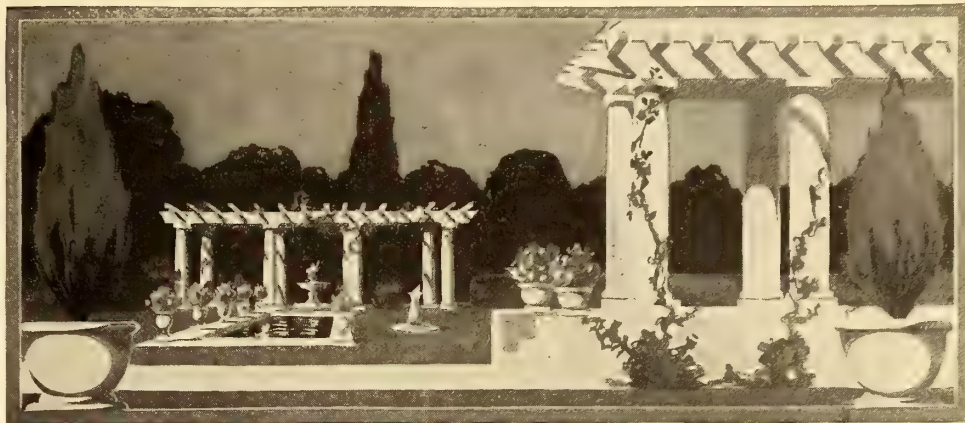
## PANAMA PACIFIC EXPOSITION

IN an address delivered before the New York Electrical Society by John A. Britton, some interesting information was given on the Panama Pacific Exposition. The development of the Exposition has progressed so far, Mr. Britton said, that the work is eight months ahead of schedule time.

The first structure, the Administration Building, is almost complete. The foundation has been laid for the Machinery Hall, a structure over 600 feet long and 320 feet wide. Approximately 600 acres of land over the bay shore have been filled in. About 1,500 houses that covered the site have been bought, besides a number of manufactories. The streets of the Exposition have been laid out. Already some 60,000 trees and shrubs have been planted. Soon 40,000 more will be set out.

Thus far \$16,000,000 has been raised, to which some \$6,000,000 was contributed by the public of San Francisco, \$5,000,000 given by the State and \$5,000,000 by the City. When the doors of the Exposition are opened there will be no debts.

The area covered by the Exposition will be 1,100 acres. On both sides, east and west, it will be flanked by the Government Reservation, to the extreme west by the Presidio, one of the most beautiful reservations of the Government located anywhere. A strip of land along the shore of San Francisco has been given to the Exposition and a boulevard will be built from the Exposition through the Presidio grounds to Golden Gate Park on the extreme western end of San Francisco. On the east the Exposition is flanked by Fort Mason, another Government Reservation, and by the docks recently built by the Government at a very great expense.



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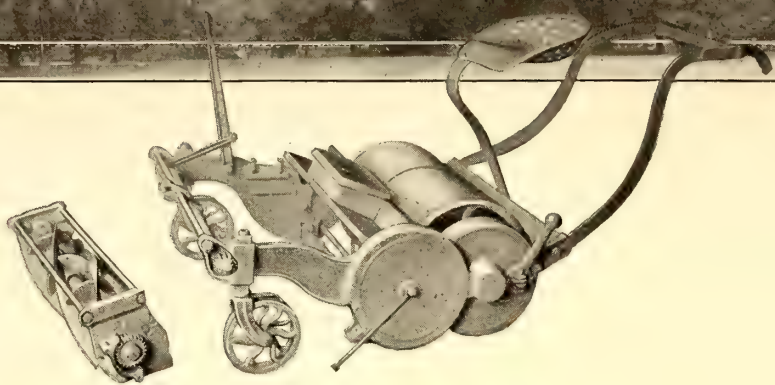
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Note the large carrying wheels of the hand mower, for taking it from place to place. It cuts fine and close, and is the lightest draft lawn mower ever made.



# Lawn Mowers

## BIRDS AND LIGHTHOUSES

A WRITER in the Paris *Liberté* furnishes some striking figures concerning the havoc wrought among migrating birds by big lighthouses. The lighthouse on the Pointe de Penmarch, in Brittany, has a revolving light of thirty-million candlepower. Visiting this on November 10 last year, and again on the 12th, the observer saw tens of thousands of birds whirling round, and it seemed to him that the light shot out a perfect hail of electric sparks among the migrants. Next morning he was present while the dead bodies were being collected. They are dispatched every day to Paris by train, and the "catch," he was told, often comprised from 2,000 to 4,000 victims; one morning alone there had been more than 500 woodcock in the "bag." On the two mornings he was present, there were only a score of woodcock the first day, but on the second the ground was littered with from 600 to 1,000 victims, chiefly blackbirds, ducks, woodcock, thrushes, and golden plovers. Another offender is the lighthouse on Belle Ile, off the south coast of Brittany. On two dark nights last November, with an east wind blowing, this light caused the death of 3,200 birds, including curlews, thrushes, snipe, starlings, over 100 woodcock, and some sparrows and quails. Thirdly, the Piler Lighthouse kills every season some 700 woodcock. An old sportsman of Normandy declares that round the lighthouse of Barfleur last November there were picked up in the course of four nights 10,000 birds of all sorts, including 1,800 woodcock. The destruction of bird life by the hundreds of lighthouses elsewhere can only be imagined.

## THE DANGER OF LYING IN BED

LACK of muscular exercise, says *Harper's Weekly*, is the first result of lying in bed. As a result the appetite is weakened, the digestive action slows down, and the muscles of the stomach and abdomen cease to act upon the intestinal mass. When the body is in a recumbent position the heart works with the least expenditure of effort and the least fatigue, and the circulation and the functional activity are decreased.

But unless the subject is exceptionally vigorous all the benefits are counterbalanced by dangers. In bed, the subject is shut away from fresh air and sunlight. The result of that deprivation is a condition similar to anemia. But the supreme menace to the weak or the aged confined to bed is the clogging of the pulmonary circulation, an action which frequently results in passive congestion of both sides of the lungs. For this reason the simple fracture of a bone may be the cause of death, because when the patient lies in bed there is no movement of the muscles to act as an incentive to deep breathing.

## HOW TO KILL WILLOW TREES

WILLOW trees which persist in places where their growth is disadvantageous to their surroundings may be killed by removing the soil from the roots, then boring holes into the base of the trunk and the main roots, and filling them with ordinary salt. Holes one inch in diameter are satisfactory. By watering the trees with a poisonous liquid, such as weed killer, the trees may be killed quickly; but the surrounding ground would be unfit for further vegetation for a considerable period, while the deleterious effect of the salt would soon disappear.



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## THE FLOATING FARMS OF CHINA

ACCORDING to an exchange, like the wood merchants of northern Russia, who carry their wood on great rafts, to Nijni-Novgorod, Kazan, and Astrakan, the farmers of the upper and central regions along the Yang-ste-Kiang construct rafts covering as much as two acres of surface, and on the rafts they establish farms where produce grows. On these great floating farms are habitations for the men and stables for the animals, pig-pens, feed-barns, and storehouses well stocked with provisions. The voyage to market is often one thousand miles, and to employ their time on the slow journey the dwellers on the rafts make baskets and many objects of household use. Arrived at their destination, they sell their produce, take apart and sell the rafts, and return to their homes by the ways used by ordinary travelers.

## COLORED MOVING PICTURES

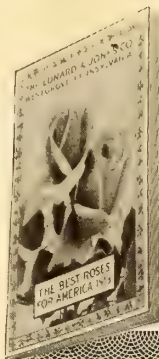
THE popularity of moving pictures has stimulated investigations in color photography. It was agreed, says a writer in *Harper's Weekly*, that the public would never be satisfied until scenery and action is depicted in all the colors of life. To supply this demand many films were colored by hand. This method was not only laborious, but was not true to life.

While color photography was being studied, there was suddenly put on exhibition a process that is as remarkable as the moving picture itself, its effectiveness being based on the same principle.

In the moving picture, a succession of views, taken at the briefest intervals, and flashed upon a screen, is presented to the eye as more or less gradual motion, according to the number of projections per second. The same idea is used in the color display. In its simplest performance, the process is as follows: The spectrum—with range of colors from white through yellow, orange, red, green, blue, violet, and indigo to black—is separated into two divisions; orange-red and green-blue. What the spectator would see, if the film were moved slowly, would be first an orange-red picture and then a green-blue one. When the film moves rapidly, the illusion is a scene in all the colors of the spectrum, as produced by orange-red and green-blue and their combinations. This is because of what is known as the persistence of vision, an optical phenomenon that is thus played upon to produce the illusion of color as well as motion.

However, the film itself is not colored. It looks like the ordinary film consisting of blacks, whites and grays. It is not produced in the usual way, however. In taking the pictures, gelatine color-filters are moved before the film simultaneously with the instantaneous exposures. One snapshot is taken through the red filter, and the next through the green.

The negatives (or the positives, as they must be for exhibition purposes) contain the scene with the color values filtered alternately through red and green. When the pictures are projected on the exhibition screen, another disk of colored gelatine rotates before the film simultaneously with each picture. The color values in blacks, whites and grays that the filter originally allowed to pass to the film are now flashed back from the film, through the rotating colored disc. The result is a portrayal of motion and color, with some unnatural effects, it must be admitted, as to brilliancy of hue, yet splendid and thoroughly pleasing.



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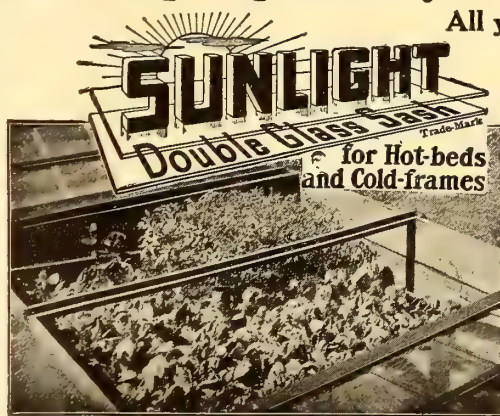
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## Announcement:



VERY reader of AMERICAN HOMES AND GARDENS, whether a subscriber or not, is invited to consult the Editor of the new COLLECTORS' DEPARTMENT on all subjects connected with their favorite hobbies. If you have any object of interest to collectors about which you desire information, a letter enclosing a stamp will bring a reply from this Department of the Magazine. Readers who have antiques and curios for exchange are invited to send lists of such objects for publication in the Collectors' exchange department. Lord Brougham once said; "Blessed is he who hath a hobby," and thrice blessed indeed is the man whose hobby has to do with the beautifying of the home, the adornment of it with objects of association such as the Collector loves to bring together. The following are some of the subjects that will receive attention in the COLLECTORS' DEPARTMENT of AMERICAN HOMES:

ANTIQUES	FURNITURE	LACES
ARMS AND ARMOR	GLASS	MINIATURES
AUTOGRAPHS	ETCHINGS, ENGRAVINGS AND PRINTS	PAINTINGS
BOOKS AND BINDINGS	COINS AND MEDALS	POTTERY AND PORCELAIN
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BRONZE	ILLUMINATION	RUGS
CARVING	IVORIES	SILVER
COPPER	JEWELRY	TAPESTRIES AND TEXTILES

The COLLECTORS' DEPARTMENT wishes to come in touch with all collectors in America, and with this in mind readers who are interested in collecting are invited to fill out, detach and mail the coupon below to the Editor. This coupon will then be placed on file and from time to time announcements of special interest will be mailed to those whose names have been sent in.

THE EDITOR THE COLLECTORS' DEPARTMENT

AMERICAN HOMES AND GARDENS  
MUNN & CO., INC., PUBLISHERS  
361 BROADWAY, NEW YORK

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### THE COLLECTORS' DEPARTMENT AND AMERICAN HOMES FOR MARCH

READERS of this magazine have shown great interest in the announcement of the new "Collectors' Department" which appeared in the January issue. The Editor has received many letters in evidence of the enthusiasm with which the idea has been received. Several magazines, it is true, have in times past printed various excellent articles on subjects of interest to collectors, but it has remained for AMERICAN HOMES AND GARDENS to initiate a practical and wide-embracing department that will be of interest to collectors in America.

Lord Brougham once said, "Blessed is he who hath a hobby," but thrice blessed is the man or woman whose hobby is connected with the development of the home. The true collector is one in whom the interest in things of beauty, of historic association or things that record the consummate skill of human craftsmanship is an unflagging interest. It is not necessary that because one collects old china, old furniture, old laces, miniatures or anything of the sort, that the pursuit leads to the turning of one's home into a museum. Nor does it mean that one must collect extensively to enjoy the pleasures to be found in the pursuit. Knowing about things always makes life more interesting, and knowing something of the history and the romance of old china, old furniture, old silver, old prints, or anything of the sort, makes those things infinitely more precious to us when we come across them unawares, discover them in our attics, or see them in the homes of our friends. Antiques and curios have a fascination peculiarly their own as they are in themselves veritable historic records and do more than almost anything else to reconstruct for us the picture of progress through the ages. Readers of AMERICAN HOMES AND GARDENS, whether subscribers or not, are invited to co-operate with the Editor in making the new "Collectors' Department" of value and interest to all.

THE March number of AMERICAN HOMES will be the *Annual Spring Gardening Number*. This issue will be one of the most attractive yet published. The general plan of this number takes into account the interest of readers in practical garden articles that suggest gardening within the means of the limited income.

THE opening article will take into consideration the subject of The Flower Garden. This will contain a planting table of Annuals and Perennials so arranged that it will be of prime value to the garden maker. AMERICAN HOMES seeks in its garden illustrations to show the relationship of the garden to the house rather than merely floral pictures.

THE description of a Cleveland, Ohio, house will constitute a one-page feature, and this will be illustrated with photographic reproductions of exteriors and by drawings of floor plans.

AMERICAN HOMES recently offered \$10 for the best article submitted by one of its readers on the subject of a garden. The one chosen as having the most merit was that of Mr. F. F. Spanglar of Zanesville, Ohio, and three

pages in the March issue will be devoted to his description, which will be called "The Story of My Garden," illustrated with attractive photographs. An interesting eastern house, the residence of Mr. A. K. Briggs of Jamestown, New York, designed by E. G. W. Dietrich, will also be shown.

"EARLY AMERICAN SILVER" will be the title of one of the articles in the new "Collectors' Department." This will be beautifully illustrated with reproductions from photographs of silverware by Paul Revere and other early American craftsmen. Another article in the "Collectors' Department" will take up the subject of "Tobies." Excellent illustrations will also accompany this.

THE double-page feature for the March number will consist of an arrangement of eight especially attractive photographs of garden nooks, which will suggest what may be done in a small way in home landscape gardening.

MR. F. F. ROCKWELL, the well-known authority on horticulture, will contribute an excellent practical article, accompanied by planting tables, on the subject of "The All-Summer Vegetable Garden." The usual departments, of "The Collectors' Department," "Within the House," "Around the Garden" and "Helps to the Housewife" will be included in this issue.

### THE SCHOOL ART LEAGUE

SOME stoic souls hold that taste cannot be taught. Fortunately, however, for the coming generation there are warm hearted and warm blooded teachers who have already given proof that the child brought into contact with fine pictures and with questions of design concerning dress, the home, and the architecture of his town may be made keenly sensitive to what makes for wise choice between patterns bad and good. This wise choosing is taste; for taste is nothing but choice between things better or poorer in design. The schools of our country are all helping more or less, in this wise teaching, and many of the school systems have attracted to their aid ardent friends. In New York city a large and active society, the School Art League, is helping in a score of ways to further this rational scheme of art training. John W. Alexander is president, and a dozen other foremost artists are connected with its board of management while many others are associated in its membership with some hundreds of teachers in the schools. Nearly five thousand children attended the various meetings held by the League during the past year in the Metropolitan Museum and at the great art exhibitions held through the Winter. Pictures were hung by the association in many classrooms and medals were given for fine craftsmanship in every one of the two hundred school workshops of the City. To aid and foster talent, the League has established industrial art scholarships; through these, a number of the more gifted pupils of the high schools are being trained in post-graduate courses to be skilled designers. Through many committees the League touches the art work of the City schools at a dozen points; it has become at once a stimulus and an aid to practical art teaching in its five hundred buildings. To Miss Florence N. Levy, the society's secretary, is due the greatest praise for her indefatigable efforts to make this movement practical.





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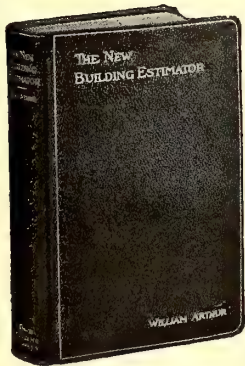
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## BUNGALOW MAGAZINE

## STUCCO

THE most durable stucco, says the *London Builder*, is obtained when cement is employed, but the trouble lies in the fact that cement sets quickly, much more quickly than lime, and cracks are liable to appear. If, however, just—with the accent on the word just—sufficient of each ingredient is used, and neither too little nor yet too much water is added, a stucco can be produced that is far superior to any other in weathering powers. If an excess of water is employed the plaster will not cling properly to the wall; yet, on the other hand, if too little be used, the cement plaster will dry so quickly that cracks are certain to result. Again, if too much cement is used cracks are liable to appear. Dryness in any form results in cracks, which in some cases are so fine as not to be discernible except by close inspection. These cracks will in time admit moisture, rain bearing sulphur and ammonia, which will in time break down the protective covering, and the stucco will fall away, either by disintegration or peeling.

One essential, therefore, to good work is that the plaster must not lose its dampness too rapidly, and this can be done by keeping the surface wetted or by way of damp cloths hung in front of the wall. It is also necessary to prevent the water in the cement being absorbed by the brickwork on which it rests, and this can be done by previously well wetting the brickwork.

To make a good weather resistant, the stucco must be dense. This can be obtained by mixing the concrete stiff, and yet contain the necessary water to prevent rapid drying, which will allow the plasterer to work rapidly. A very thorough mixing will accomplish this. Troweling the surface should not be done too much, for although by this means density is accomplished, the result will only be the trouble of cracks when dry, which is to be avoided. Troweling brings the water to the surface, and the work is liable to dry too rapidly.

The proportions of the various materials used is debatable. Whether the first or last coat should contain the most cement has to be considered from two points. The first coat, it is argued by some, should be the one containing the greatest percentage of cement, as it has to bind to the wall and support the outer coats. On the other hand, the last coat is the one attacked by the weather, therefore it should have the greater amount of cement is argued by others. Unfortunately, the greater the percentage of cement there is all the more tendency to crack, and unless great care is exercised a high percentage of cement is likely to produce this undesirable result. A medium percentage is therefore the best in the long run. Thus the coats—three are recommended, as two coat work is little more than one half inch thick—may be composed of one Portland cement to two of clean, sharp sand. This for the first two coats. The finishing coat may be composed of Portland cement, sand, and clean, sharp shingle. As the cement is liable to expand during wetting and contract while drying the precautions previously mentioned should be taken. Lime stucco is preferred by some, because it is not liable to this trouble.

The sand and shingle must be sharp. Many a failure is due to the non-observance of this. Earthy matter or organic substances not only chemically combine with the cement and break down the stucco, but they prevent the cement from mechanically joining with the sand and shingle.





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COLLECTORS' DEPARTMENT

NEW BOOKS

THE EDITOR'S NOTEBOOK

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This farmhouse stands invitingly by the roadside, shaded by enormous elms whose graceful branches give relief from the heat of the Summer sun

*Photograph by Mary H. Northend*



# AMERICAN HOMES AND GARDENS

Volume X

February, 1913

Number 2

## The Restoration of an Eighteenth Century Farmhouse

By Mary H. Northend  
Photographs by the Author

**T**HE pretty village of Charles River lies a few miles outside of Boston, being one of its suburbs. Within the last few years, this country locality has been opened up by the building of many new Summer homes, and here and there along the charming woodland roads, one finds beautiful private estates, intermingled with the remodeled farmhouses which are so popular to-day.

One of these farmhouses is on the left-hand side of the road coming from Dover. It stands invitingly by the roadside, shaded by enormous elms whose graceful branches give relief from the heat of the sun during the Summer months, and suggests to passers-by a typical eighteenth century farmhouse ingeniously remodeled into a twentieth century Summer home, the ell reflecting most, the old and new.

Built in 1647, the lines of the old farmhouse have been carefully kept by its present owner, Mr. Frederic H. Curtis, while additions have been made by the building of ells and verandas, so picturesquely introduced that they increase rather than detract from the architectural value of the house. The remodeling of this house was from plans drawn by Philip B. Howard, architect, and F. M. Wakefield, architect, of Boston. As it originally stood, the structure was painted red with white trim. It had a small porch at the front, which was, however, an addition made many years after the house was built. The situation was most attractive, for on either side of the winding country road are more of the wide-spreading elms which stand like sentinels guarding the old homestead, while flowering shrubs which are planted here and there around the house add their touch of color. The grounds are extensive, lying on

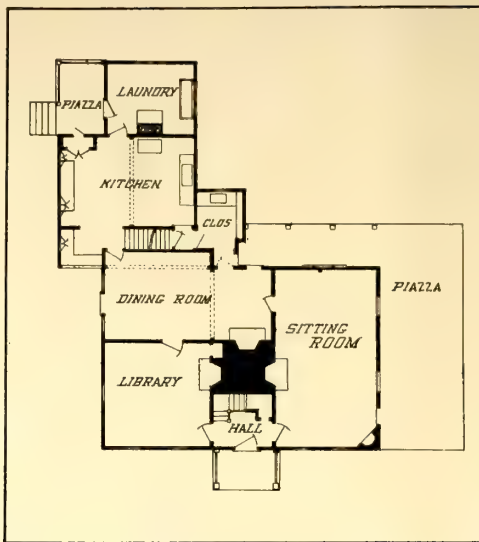


Built in 1647, the lines of the old farmhouse have been carefully kept, while additions have been made by the building of ells and verandas



both sides of the road, and they are enclosed by a stone wall. The farmhouse itself is half way between the boundary lines of the estate. At the left, entrance is given through a wide gate painted green, that leads over grass lands to the meadows beyond.

In front of the house there is a second gate, a picturesque rustic affair, which opens onto a brick walk leading to the entrance porch. This walk is bordered on either side by flowers, beyond which are shade trees and stretches of wide green lawns that slope into meadow land at the rear. The grounds are dotted with small artistic outbuildings which are used for supplying water power, storing tools and garden implements, etc. In early years, when the house was first built, there stood on the grounds an old cider mill and a blacksmith's shop, both of which were used up to within a half a century ago; but, since their purchase by the present owner, these have disappeared. The house has been painted a pretty shade of buff, and with the green blinds gives a good effect. The blinds, which are in reality wooden shutters, have had diamond panes cut at the top, which not only give light, when closed, but lend a distinctive touch to the exterior. The dark green of evergreen trees behind the house makes a fitting background for this charming picture. The garden proper lies on the opposite side of the road. In his landscape gardening the owner has intermingled the



First floor plan

picturesque and the practical, for behind a hedge, a border of flowers has been introduced. This supplies the house with flowers for table and other decorative uses, and also keeps the grass from creeping into the vegetable garden. Large barns for the storage of hay are made attractive by a setting of trellises which in the Fall are loaded with great bunches of ripening grapes. Between the evergreen woods and the road is a fine apple orchard, which has been supplemented since the purchase of the estate by young trees which are just coming into bearing.

The seclusion of this ideal Summer house is not broken by neighboring houses, which are, however, close enough at hand to prevent loneliness, but are hidden by the winding of the road and seen, surrounded by their green lawns and beautiful gardens, as one drives leisurely along the shaded country road in this pretty suburban locality.

The porch at the front of the house has been altered, and to-day shows one of Colonial type, supported by plain, solid columns with inside wooden settles, and, on either side, lattices over which have been trained clambering vines. These give glimpses at one side of the old-time oval windows, like those found in closed porches at Salem, Massachusetts, and which mark the period of Colonial prosperity of the town. At the right of the house, the lawn is a gentle slope, and entrance at this side is through a little Colonial



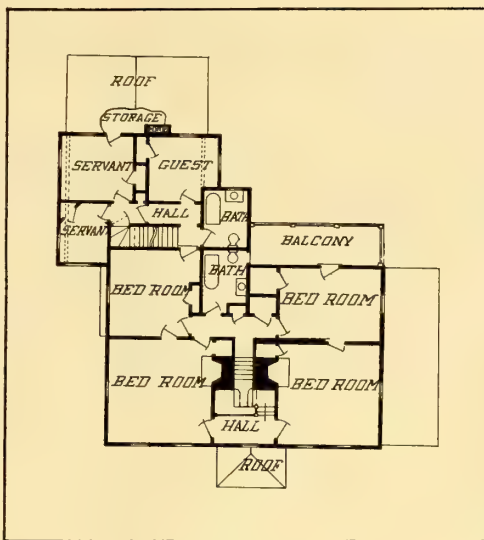
A feature of the dining-room is the large old-fashioned fireplace with its pewter ornaments



door which has been inserted and which opens into an outdoor veranda. On the opposite side of the house, an overhang allows for a glassed-in sun parlor which is used generally as a breakfast room. Both the veranda and the breakfast room have brick-tiled floors.

The house, as it originally stood, had four rooms and a hall. The latter has been left untouched, no change having been made in the narrow staircase with its two sharp turns that lead to the second story. The hangings of the hall are reproductions of the old-time paper, showing soft gray coloring and landscape effects. At the right of the hall is the long living-room. Here the original fireplace has been retained, while the room has been lengthened and widened by the taking in of a small room which was used originally as a dining-room. The stud, which is six feet eight inches high, is in keeping with the rest of the house. When it was first purchased the beams had been all incased, but they are now left exposed, showing the hand-hewn surfaces. The walls were in very bad condition, being papered sometimes ten thicknesses deep. These have now been given a coloring of natural burlap, the soft tinting of which is in perfect harmony with the other features of this room.

The same board floor has been retained, and the rugs show simplicity and good taste. The furniture is all of Colonial period, covered with Summer dress of chintz.



Second floor plan

The windows are hung with curtains of scrim, and on the old-fashioned window sills, which are about nine inches wide, are potted plants in bright bloom. In one corner is a buffet which makes a good setting for the collection of old pewter. This room opens at the side into the enclosed out-of-doors piazza, which is fitted up most attractively as a sitting-room, while the service department is at the rear. The dining-room opens off from the living-room. It is a large room, originally having nine doors and four windows. A feature of this room is the large old-fashioned fireplace with its pewter ornaments. At the opposite side of the room has been placed one of the best examples of old-time china

closet. This has been in the family for many years, and was introduced into this home soon after its purchase. The shell at the top shows its early period and also marks it as one of the best types of corner closets in existence. This is used principally for rare old china, mostly family heirlooms, and makes a fitting receptacle for these treasured possessions. Many pieces of fine old furniture are in this room, and the hangings of blue and white Japanese grass cloth are in good taste and offer a beautiful background for them. In the remodeling of this house great attention has been paid to keeping the old-time features as much as possible. This is shown in the brass knobs and the strap-hinges on the doors. Upstairs the house is, if possible,



The living-room of the remodeled house was made by lengthening the original room through throwing into it the original dining-room



more interesting than it is downstairs, for here one finds wonderfully good examples of old Colonial fire-places, "night-cap" closets, and old-fashioned andirons. The floors have been left unchanged. In one or two of the rooms an innovation has been made, as in the den, where the furniture is all of willow, with bright coverings, while in one of the chambers the furnishings are entirely in white. This eliminates the old-fashioned idea, and these rooms might be part of a modern house were it not for the small panes of glass in the old windows. Perhaps the most interesting room of all is one of the chambers which is furnished in typical Colonial style. The slender legs of the Sheraton four-poster, with its tester covered with white, and the bedspread of a hundred years ago, give it an old-time air which is unquestionable. At one side is a high-boy of the shell pattern, while Windsor and slat-back chairs are in evidence. Here the fire-place is particularly good, as is the little closet which forms a



From every point of view the old house presents a picturesque appearance

central feature overhead. The low stud of the house makes it very much more cosy, although one misses the exposed rafters which are found in so many old houses, for with the exception of the living-room, they are either cased in or covered with plaster. While this fact may make the house more attractive to the house owner who prefers a smooth ceiling, still there is a particular

fascination about these hand-hewn beams, showing the mark of the axe, which appeals to the many lovers of what is truly old. In the upper story another innovation has been made in the building of an out-of-door sleeping-room, which has been introduced on the slope of the lean-to over the enclosed veranda. This room has hammocks on either side, leaving a wide space in the middle for chairs. The house is typical of an old-time farmhouse in which original lines have been carefully preserved. Situated in a sheltered valley, where high winds do not sweep across, it is little wonder that the family comes early and stays late.



One of the most interesting rooms in the house is the bed-chamber furnished with a Sheraton four-poster and other fine pieces of early time furniture





A bird-house may become a distinct architectural feature of the landscape when carefully designed

## Making Friends With the Birds

By Edgar Nesbitt

Photographs by Jessie Tarbox Beals and others



NOTHING is easier than to attract by kindness and to retain by constancy the little denizens of the air. They may be snubbed or cruelly persecuted, their nests may be robbed, or they may have to watch the prowess of merciless animals who would rob them of their young, but a little thoughtful sympathy will win them, and while always somewhat shy, our birds may become the most faithful of friends. While doubtless they prefer the country, many of them seem to be fond of city life, for the streets are never without the little feathered citizens, and they nest in the most unlikely places in the older and crowded parts of a city almost as readily as in the parks, where they find a setting almost as rural as that of the actual country.

Perhaps the quickest and the surest way to obtain the friendship of the birds is to show an interest in their welfare to the extent of providing habitations for them. A welcome thus extended will meet with a ready response, and the same bird family will return year after year for a long time—or perhaps they may “sub-let” for the years when their plans call them elsewhere. The homes which we offer our little guests may be almost anything which affords a shelter—the little visitors are not apt to complain, and

seem pleased with the smallest effort for their comfort and happiness. The shops are full of ready-built houses adapted to the needs of the most fastidious of birds—houses of birch bark, logs, or bamboo, or made of wood suitably painted; but the houses which are most pleasing to the birds are the simplest, for they are extremely shy, and do not take readily to anything very new or extremely fine or conspicuous. They really seem to prefer houses made of old lumber, such as fence boards, or from small wooden boxes, although the rustic bird houses which may be bought in the shops are popular, probably because they seem suitable and suggest the joys of country living. Tin cans, if sufficiently large, may be made into admirable bird houses; but care must be taken to see that there are no rough or sharp edges about the entrance to the house, and there should be a few nail-holes in the lower side to allow for the escape of any water that the rain may drive in.

Boxes for birds such as wrens or chickadees should have an inside measurement of twelve by four or five inches, and the larger dimension should be that from the front toward the back. The entrance might be circular and about an inch and one eighth in diameter. If you are building for the swallows or the blue birds, the same inner dimensions will suffice, but the entrance should be a hole an inch and a



half large, and may be round, square, or oblong. In each place, the entrance near the top of the house, and if possible have a tiny perch before the door. Fasten the houses to a wall or building or upon a pole from twelve to thirty feet from the ground, or, if the house is to be placed in a tree, be sure that no bough is close enough to afford a waiting place for a cat or other enemy of your little guests. Have the entrance to the house face the south if possible, and place the box, if it can be done, where it will be shaded during the hottest part of the day.

The birds which most of us wish to attract have certain malicious enemies, and if we are going to succeed in maintaining cordial relations with our visitors we must protect them from red squirrels, cats and such birds as crows and English sparrows. The red squirrel, of course, is seldom met in the city or even in the smaller towns, for his home is the country. He is an apparently harmless and really beautiful little animal but he is entirely out of sympathy with the birds, and does not hesitate to break up their nests or devour their young. The enmity of the cat family is well known, and if peace is to be maintained and safety to the birds assured Mrs. Puss and her family must either be banished or kept in semi-retirement particularly during the season when the young birds are learning to fly; unless this be done some heartrending tragedies are sure to result. The English sparrow is noisy and disagreeable rather than malicious, but other birds will not rest where he has his home. Drive him away if you would be friends with such birds as the robins or the wrens. A very sure way to please the birds would be to provide a drinking place for them

and to sprinkle scraps of bread or some similar food where it can be easily seen. During the Winter, if your guests still linger, or if transient visitors have come to take their place, feed them by tying a piece of suet to a tree or tall bush. This will make them comfortable and happy during the coldest weather when food is scarce and famine often stalks abroad.

Our own experience with birds has been both brief and simple, but very enjoyable for us and, we hope helpful to the birds. When planning window boxes and vines to climb over the outside of the windows

of a city garret we thought of adding to the attractiveness of the window gardens by inviting as our guests some of the birds we saw making their nests in the vines which covered an old house close by. Four small starch boxes were secured, their paper labels soaked off, and a small hole bored in each box. In front of each of these little doors was placed a perch that a porch might be provided before each entrance. The houses were then fastened at each side of one of the windows

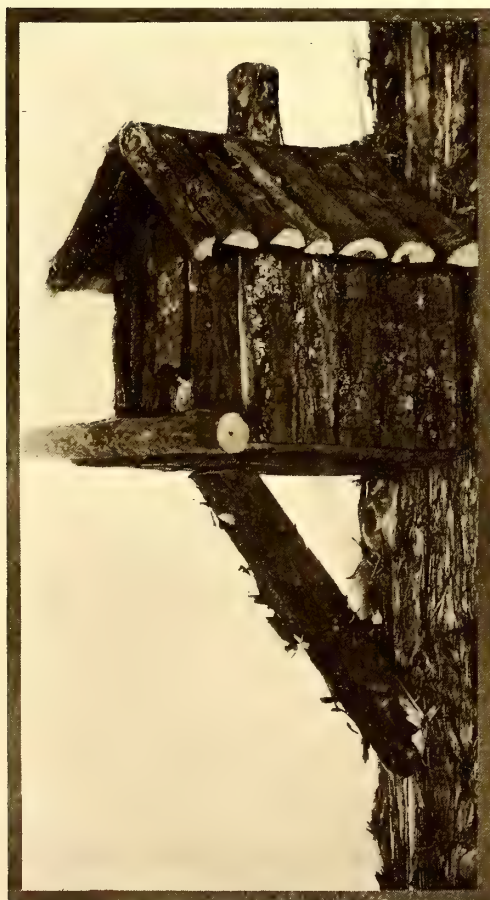
and a "To Let" sign in the form of a few grains of breakfast food was placed at each door and we awaited developments. We felt that we have provided city homes which possessed some of the advantages of the country for the window gardens; even early in April gave every promise of shade during the warm weather and the entrances faced south, for we had noticed that the most severe of the rain storms came from the northeast. We wished to cater only to the most desirable tenants so we made the entrances to our cottages small enough to discourage the application of Mr. and Mrs. Crow who occasionally live in the city, and of Mr. and Mrs. Jay should they happen to call. We particularly wished to avoid receiving any proposition from any of the English Sparrow connection, for we felt sure that having them as tenants would have a depreciating effect upon our settlement, and we resolved to refuse, politely but firmly, any offer which they might make to us.

The first applicant for an annual lease came, as we had feared, from Mr. and Mrs. Sparrow, but we refused even to show them the cottages and discouraged them each time they visited us. Once we found them actually moving into

one of the houses without even applying for a lease, and when he turned them away we felt more than ever convinced that they would make most undesirable tenants. The next visitor was Mr. Chickadee who seemed pleased with one of the cottages and gave every manifestation of his approval. Later in the morning he brought Mrs. Chickadee and they spent some time inspecting the interior. They did not call again and we feared they were discouraged by the strong odor of starch with which the house was filled for the cottages were quite new and were not properly



A bird-house anyone could make



A rustic bird-house to be placed against a tree and preferably facing the south



A rustic bird-house to be placed upon a pole from twelve to thirty feet high





An attractive lookout summer-house with a place for the birds to nest in the cupola

dried. We really wished to secure some of the Chickadees as tenants and were particularly pleased when the next day two other members of the same family appeared and gave unmistakable evidence of approbation. We were delighted to have them, and they began at once the furnishing of their home. To encourage them as far as possible we laid some wisps of hay, pieces of string, and a few feathers from an old pillow where they would be easily seen, for we realized that in a large city it might be difficult or perhaps impossible to secure just the furnishings which they desired.

Mr. and Mrs. Tree swallow applied for another cottage, and with two families of Wrens were cordially received, for we felt that the stamp of their approval meant much to a settlement built for modest and refined tenants. We helped them with their furnishing and house-fitting, and in a few weeks the entire colony had settled down to the hum-drum domesticity of an old established village. Of course, we had one or two complaints from Mrs. Swallow, and one of the Wrens were not pleased with the way the light from our study lamps penetrated the entrances to their homes. We realized that the complaint was quite justified and were careful to lower the shade each evening as soon as the lamps were lighted.

Having secured such desirable tenants we felt obliged to do everything possible to make them happy and comfortable, and were careful to provide a drinking place for them and to place upon the window sill such delicacies as the season and the market afforded. Worms could not be had, but bread crumbs and various kinds of cereals were provided and apparently enjoyed. Two birds' bathtubs were purchased and each morning were filled with water and placed within easy reach. We were careful, of course, to have the water very slightly warmed for we did not wish our little tenants to suffer the discomfort and inconvenience of bathing in water absolutely chilled.

A considerable time elapsed before we realized that the

younger members of the four families were arriving, but such was evidently the case, for we heard much chirping and peeping, which we fully understood, and there was an unusual amount of visiting which, of course, was by way of congratulation. Such reticence was observed, however, that we were never able to determine the exact membership of any one of the four families. Domestic life as a rule was even and undisturbed by any but the most amiable of family quarrels. It is true that Mr. and Mrs. Swallow had one or two disagreements shortly after they moved into our settlement, but their family cares soon became so absorbing that arguments were forgotten in the household duties which doubtless occupied Mrs. Swallow, and in the increased responsibility which a growing family placed upon her husband.

By the time the window gardens were really at their best and the four cottages well covered with vines, we saw that the time for the debut of the junior members of the family was at hand. We felt great anxiety upon these occasions, for some bird houses were at least forty feet from the ground. To make the process of learning to fly as easy and as safe as possible we improvised a broad shelf just outside the window garden and took care that no enemies of the birds should be near. The management of the debuts was upon the whole very successful, and but one distressing tragedy occurred to mar the success of the Summer. Mr. and Mrs. Swallow had failed to give even the remotest intimation of their intention of launching their youngest daughter and the debut found us wholly unprepared. For this reason Mrs. Cat had not been restrained and locked up, and her being just below the window as Miss Swallow fluttered down resulted in a sudden catastrophe upon which we must draw a veil.

One day they left. We are eagerly awaiting their return and have prepared a few additional houses to meet the demand the success of the original cottages has created.





In Fox Hill Farmhouse at Radnor, Pennsylvania, we find the suggestion of a blending of English and Norman architectural suggestions.

## Fox Hill Farmhouse at Radnor

By Harold Donaldson Eberlein  
Photographs by T. C. Turner



IN the dictum "le style, c'est l'homme" there is not a little of sound, sober truth and shrewd common sense. When it comes to matters architectural, with equal or even greater propriety and aptitude, we might say "le style, c'est la maison." Nothing could be more self-evident than the entire dependence of a house on the style of its architecture for all its character, good or bad, its very identity. Without style a house is nothing, a mere aggregation of building material; with style there is all the difference in the world, it at once becomes a lively source of absorbing interest. Only in so far as we accustom ourselves to an intelligent analysis of style, only as we are able to discern and appreciate the architectural subtleties of a building, can we derive full pleasure and satisfaction from its contemplation.

Fox Hill Farmhouse, designed by Wilson Eyre, of Philadelphia, is in several respects one of the most interesting country houses erected within the past couple of years. In the first place, one can detect the working of subtle influences in the design of the fabric in much the same way as it is possible to trace strains of heredity or descry traits of family character expanding in an individual, albeit much modified by the impress of personal originality. In the

second place, the building represents a style, though now too little known and esteemed, bound to win more and more favor every year.

The influences alluded to are a curious compound of French and English elements. The pitch of the roofs is distinctly Norman, and there are also other points in both the general massing and in the detail that smack of Norman origin. At the same time there is much that is undeniably English and might be assigned to Elizabethan exemplars. We should not be far wrong in characterizing this singularly felicitous blending of English and Norman feeling as Norman seen through modern English eyes and interpreted by modern English domestic ideals, for the English prototype of Fox Hill Farmhouse is strongly typical of both architectural strains. It is no disparagement to the originality of the architect to say that the inspiration came from a very delightful Sussex country house, one of the best built since the British architectural revival; in fact, it is usually the case that the most original man is the one that knows most about the work of others and adapts their successes, incorporating them in his own creations. In the present instance, it is a truly laudable achievement to have so faithfully perpetuated the spirit of the archetypal structure while making the new adaptation fit all the needs of



its own particular circumstances.

Fox Hill Farmhouse is most agreeably situated about a mile and a half west of Bryn Mawr in the rolling country of Radnor Township, a part of the old Welsh Barony that Penn's surveyors set off for the early Cambrian settlers. From the road, a quarter of a mile to the northward, the drive descends a slope and then climbs up again to the knoll on which the house stands, winding through an old apple orchard on the way. At the eastern end of the house is a stone-walled garth or courtyard for the kitchen and offices, while the drive, circling around a venerable apple tree, lands the visitor before a low, hooded stone porch in the middle of the north front.

The walls are built of quarry-faced rubble, of native gray stone, with wide mortar joints, while the sills and coigns about the windows and also the cornices, both under the eaves and in the peaks of the gables, are of red brick. The cornice work is entirely of headers, while in the coigning about the windows occasional stretchers, projecting into the stonework, give pleasing relief of line and variety of color, the red of the brick contrasting sharply with the warm grays and yellows of the stone. To the right of the porch a great triple window, with heavy brick mullions, floods gallery and staircase with light. The head of each lancet ends in an obtuse pointed arch so characteristic of Tudor and also of late Norman buildings. This window's height is quite proportionate to its great breadth; it extends from a little above the level of the other first floor windows all the way to the eaves.

It is gratifying to the eye to see the broad, unbroken wall spaces on the north front of Fox Hill Farmhouse. There are enough windows, and of sufficient dimensions, to admit all the light that could be desired and yet they are so placed that the beauty of the masonry has a chance to show to advantage. We too often make the mistake of piercing

our walls needlessly with a multitude of small windows that are not of much account in themselves—not nearly as useful for either light or ventilation as fewer and larger ones—and serve only to break up lines, make the house look "fussy" and are generally detrimental from an architectural point of view. Immediately above the porch a range of five small, square casement windows, separated by brick mullions, lights the long gallery on the second floor.

At the east and west ends of the north front, wings project beyond the main part of the house. From ground to gable peak, the north end of the east wing presents a perfectly blank wall save for the generous outstanding brick chimney stack for the servants'-hall. This bold, severe touch is particularly striking. In the west wing is the library which, by the advantage of its position, has windows on all four sides.

To prepare the site for the house, part of a hillside, sloping toward the west, was cut away and the earth removed thence made into a terrace before the north and south fronts. Viewed from a distance—it is impossible to get any adequate notion at close quarters owing to the lay of the land—the building shows a well-balanced, harmonious mass that seems to have sprung very naturally from the hill on which it stands, its many-gabled roof lines melting into the verdure of the tall trees that form a background.

Fox Hill Farmhouse is one of those sensibly planned structures that sits down comfortably on its foundations instead of teetering on French heels, so to speak, as so many houses seem to do, perched half-way to the skies on foundation walls run to a ridiculous height above ground level because of some foolish fancy on the part of architect or client. To look at these buildings, remarkably suggestive of a Shanghai rooster, one might suppose we had inherited this mode of construction from lake-dwelling fore-



Entrance pathway



The flag-stone garden pathway

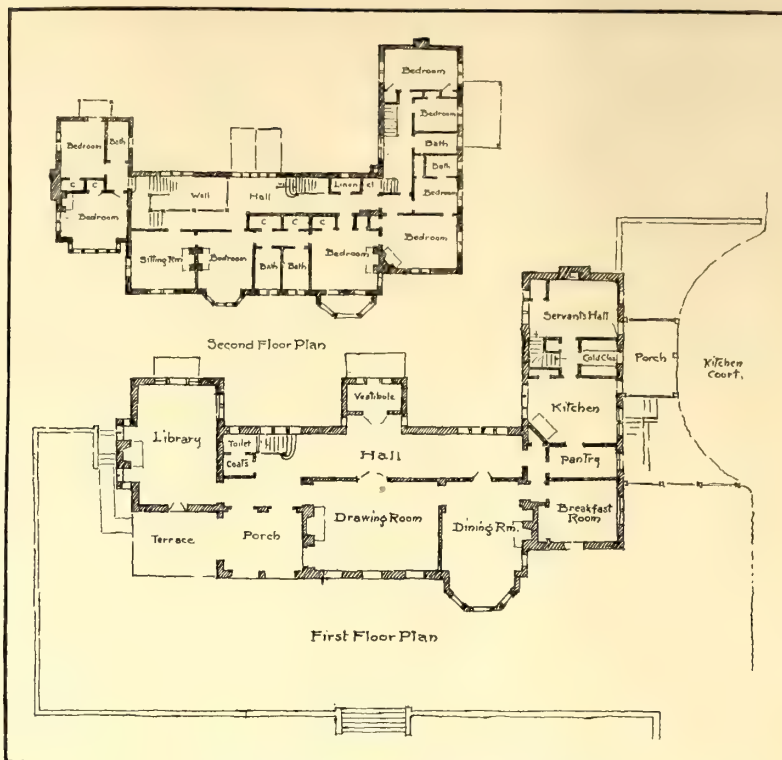


The low, hooded porch on the north front



bears, who built their abodes on piles, or that we were always in dread of an inundation from some unknown quarter. It is quite compatible with good cellar ventilation and lighting to have the first floor scarcely above ground level, that is, if the architect has any ingenuity in drawing his plans, and no one has any business to become an architect unless he be possessed of a good measure of that happy quality. At Fox Hill Farm there is but one low step from the ground to the level of the first floor. Consequently, access is easy and comfortable and the aspect hospitable. No house can ever look altogether hospitable and inviting when one has to climb a formidable flight of uncomfortable, forbidding-looking steps. If there has to be an ascent somewhere, better it should be to a terrace at a distance from the house walls and then let there be one pace only at the threshold.

The roof lines at Fox Hill Farm are so good that one could wish they had been altogether unbroken by dormers. True, the dormers are not uproarious and obtrusive, as they are apt to be if not skilfully managed, but, nevertheless, the repose of the roof would have been greater without them. As a people we have yet to realize the full beauty and charm of unbroken roofs where the sweep of the lines is undisturbed by dormers or meaningless projections. Of course, it is sometimes necessary, or at least expedient, to have them, but a bit of careful planning could be made



Plans of the first and second floors

this piazza question. As a people we are obsessed with an almost superstitious veneration for piazzas. Some folk apparently think a house isn't a house without a piazza; to their minds it is an indispensable adjunct to civilization. Regardless of whether it serves any practical purpose or not, their dwelling must have some kind of lean-to tacked on. If all the unused piazzas were removed from the houses they now "adorn," the sight would be a revelation—a revelation of the extent to which a prejudice in favor of a fancied need may affect and sometimes injure the domestic architecture of a whole country. The beloved piazza is such a *bête noir* to architects that they often feel like packing up and going to England where it is not a fetish.

A piazza is an awkward thing to manage architecturally and for country houses a paved terrace often answers all

to obviate their necessity.

At the western end of the south front, a loggia with pointed arches occupies the corner of the main mass of the structure and does duty for a conservatory. Beside it, on the same level and just outside the library windows, is a platform one pace above the lawn and paved with red quarry tiles. The loggia and this adjacent tile-paved, open platform are the only trace of piazza (save that at the kitchen door) to be found on the place.

It is refreshing to see a house deliberately planned without a piazza. It sounds a timely note of protest against the thralldom of convention. The popular mind badly needs a jolt on



The drawing-room is one of the most beautiful apartments in the house





The hallway



The dining-room



Upper hallway

under the open heaven than to have a roof overhead. If it is too sunny for use at any time during the day, what is pleasanter than to sit in the shade of a tree? What more engaging place for tea than a terrace when the westering sun behind us is casting long shadows over the lawn? If one wishes to sit out and enjoy a glorious night, a piazza roof only obscures a part of the effulgent sky. As to courtings, we all know that love is blind so piazza or terrace answer equally well. If the night is not fine enough to sit out without shelter above, older folk will be better indoors and less liable to rheumatism.

This is not an unqualified diatribe against piazzas in general; it is merely a protest against the unreasonableness of those that demand piazzas for every house regardless of all other considerations. It is just as unreasonable to insist that every house shall have a piazza as to insist that every man shall wear pink pantaloons. Pink pantaloons may suit some people; to others they will not be becoming. Everybody can see the absurdity of proposing pink pantaloons for all the adult male population, but when it comes to piazzas they grow blindly inconsistent. There are cases, and plenty of them, where piazzas are right and proper and fitting—eminently so—cases where they are architecturally suitable and serve a useful purpose. There are, too, cases not a few in which they are a positive boon to their owners, and no one with a drop of the milk of human kindness would deprive these people of a source of pleasure.

There are certain architectural styles with whose traditions piazzas accord and with houses built in these styles one wishes to see piazzas. There are, however, certain other houses where they are manifestly out of place and yet it is not uncommon to see them brutally attached to those very structures. Fox Hill Farmhouse belongs to an architectural type that makes no provision for piazzas and it is matter for commendation where, in such an instance, piazzas are left off despite the popular prejudice in their favor. This digression on piazzas, if a trifle long, is surely not misplaced nor unseasonable. A word of protest against lay inconsistency and a plea for architectural propriety

purposes quite as well; besides that, it doesn't darken any rooms. If the weather is fine, it is far better to sit out

could be nowhere more fitly uttered than in the description of a dwelling that, like Fox Hill Farmhouse, has

been true to tradition and teaches by its example a lesson.

Before the south front, flower borders bloom on a wide stripe of privet-hedged grass terrace. From the house to the steps to a lower level a walk of unusual construction crosses the terrace. It is made of great irregular-shaped flags, laid down unhewn as when they left the quarry. In the wide spaces between the stones grow sundry low spreading plants suited to rock gardens with a few of taller habit. The taller plants are, perhaps, a bit in the way of those using the walk and if perfection in this kind of path-making were aimed at they might be replaced by lowly herbs that would exhale sweet odors when trodden upon and bruised. The steps nearby are ingeniously planted with rock plants in spaces left in the treads. Beyond the grass terrace a bank descends abruptly to a road shaded by lofty maples while on the other side of the road, and still lower down, are the tennis courts and vegetable garden.

The south front, with its twin gables, its bow-window, its oriel and the arches of the loggia, is less severe in character than the north front which is the first to be seen by the approaching visitor. The difference of aspect is quite consonant with the purposes of the building; the north front, exposed to the view of all comers, maintains a proper reserve of demeanor, while the south, overlooking as it does the more intimate side of family life, irradiates a pleasant geniality. From the south the verity of proportion observable in the mass is not less satisfying than when seen from the north or east. The color of the stone and the texture of the walls are particularly good.



The fireplace in the living-room is one of the best features in this interesting house

On entering through the low stone porch on the north, the feature that most impresses one is the wide gallery running the length of the main part of the building through the north side of the house. At its western end is the stairway and the same gallery arrangement is repeated upstairs so that the bedrooms, which open from it, avoid a northern exposure and Winter's piercing blasts and look toward the south instead. The gallery is continued around the western side of the east wing so that the bedrooms in that part of the house have an eastern exposure. In a country house





The north front of Fox Hill Farmhouse at Radnor, Pennsylvania

on an open hillside this plan is to be commended for simplifying the heating problem in Winter.

The galleries upstairs and down are light and spacious and impart a sense of breadth and size to an unusual degree. Being attractively furnished, they are excellent also from an artistic point of view. Certain pieces of furniture can be put there to better advantage than in most other places. On the first floor, at the foot of the stairway a passage sweeps around to the loggia and the library. At the eastern end of the gallery a door opens into a passage giving access to the breakfast-room and the pantry while along the side and opposite the entrance are doors to the drawing-room and the dining-room.

The east wing is given over for the most part to pantry, kitchen, coldroom and servants' dining-room, only a small part at the south end, opening into the dining-room, being kept for a breakfast-room where the morning sun can come flooding in from the east and south. The loggia, already alluded to, is within the walls, and French windows from the library passage and the drawing-room open into it. Several Della Robbia casts are here pleasantly let into the walls by way of adornment.

One advantage of the library's occupying the whole western wing is that the light pouring in from all four sides leaves not one dark or gloomy corner at any hour of the day. The library woodwork is of fumed chestnut and some of the paneling over the fireplace and about the chimney-jamb is especially beautiful. Built in an offset on the west side of the room, the fireplace is flanked by inglenooks above which are casement windows. Before the hearth is a great comfortable sofa whose luxurious depths invite alike to day dreams and to midnight meditations or confidences in the light of the glowing logs. The walls are hung with excellent old prints while on top of the shelves is that miscellaneous collection of clocks, lacquer boxes, cameras, work-baskets and innumerable minor lares and penates that make it quite evident that the room is lived in and thoroughly enjoyed, as the natural gathering place of all the little interests that go to make up the sum of our lives.

The drawing-room, with its three French windows opening on the terrace to the south, is one of the most delightful

apartments imaginable. The walls are a neutral gray while the carpet, *crêpe de Chine* curtains, upholstery and dominant figure in the cretonne slip-covers are of mauve tones that blend harmoniously. The walls are unadorned save for an old Dutch mirror with carved and gilt frame above the fireplace, a curiously wrought Chinese painting on glass and a Japanese screen hung in the manner of a tapestry. All the furniture is arranged with the most consummate good taste and due sense of decorative restraint. Next the drawing-room is the dining-room, of pleasing proportions and appointments in keeping with the rest of the house. The long galleries with their inviting vistas, the beautiful old chests and cabinets and tables ranged along the sides, the antlered heads and feathered trophies, the oaken balustrades of Jacobean design and the carved passive figure surmounting the newel-post are all so fascinating that one feels disposed to spend much of his time on the stairs.

The planning of Fox Hill Farmhouse shows a good example of what delightful things may be done with galleries and stairways. The possibilities of stairway treatment, with all the attendant opportunities for imparting stateliness and grace to the house, we have in some measure realized, but in our use of galleries we have yet much to learn. They are not to be regarded merely as convenient ways of getting from one end of the house to the other without passing through rooms. A narrow passage would answer that purpose quite as well and take up less space. Galleries have a distinct value as an important architectural feature full of capabilities, and they deserve more careful study.

With an increasing number of country seats of the type of Fox Hill Farmhouse, so admirably adapted to the conditions of our country life, one can readily understand why more and more families leave town earlier each Spring and come back later each Fall, and finally end by staying in the country the year around. With automobiles and good roads they can easily get to the city for dinners or the theatre while for balls or the opera they can spend the night with friends who still cling to city habits or stop at a hotel. For the small inconvenience of distance all the delights of life in the country amply compensate throughout the year when houses of this Radnor pattern are in question.





"Shore Rocks," as seen from the extensive water front, stands amidst many favoring natural features

## "Shore Rocks"

By William T. Phillips

Photographs by T. C. Turner and others



ONE would have far and long to seek to find a lovelier house by the sea than "Shore Rocks," whose owner, Mr. Joseph D. Sawyer, has worked out in this delightful and picturesque dwelling a confirmation to the motto, "*Cherchez et tu trouverez*," which is to be found inset in one of the panes of the casement oriel window, halfway up the stairs.

The site of this house, selected by its owner over twenty years ago, is ideal. It is placed upon the little shelving beach, with its protected harbor, the deep, clear water-front and rough Main-like rock coast frontage making it a perfect spot for the final edifice which was projected by the owner's imagination even all those years ago.

The house is embowered in trees. Every main room

possesses an uninterrupted outlook across the beautiful Sound, one of the most beautiful stretches of water in the country. Too often it happens that builders by the sea alienate the house from the shore by obtrusive artificialities, or by approaches that make for isolation rather than for conjunction with the natural setting. "Shore Rocks" is happy in having escaped the result of any such mistakes. It is, instead, a perfect example of the knitting together of the proper house to its site, both being welded, as it were, into one fiber of harmonious beauty.

One approaches "Shore Rocks" from its land side through the entrance-gates in the low stone wall, an arched lych gate being the form of the entrance to the service path, an approach screened with shrubbery. The approach to the water-front of the house is most interesting inasmuch



The lawn front of the house, with its broad entrance doorway, faces a situation in charming contrast with the water view





Entrance to "Shore Rocks"



Steps leading to the terrace

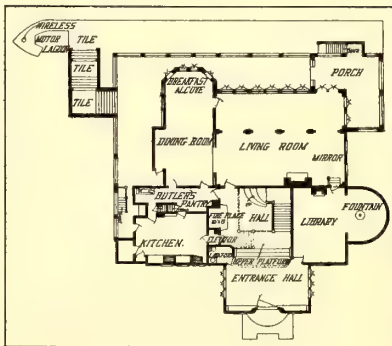
as one may bring a boat, even a yacht drawing ten feet of water, directly into the pier which is, in itself, a part of the veranda, being in direct connection with it through the stone steps, as shown on the accompanying diagram plan of the first floor of the house.

From the lawn front of "Shore Rocks" one does not realize that the house stands four stories in height, by reason of the fact that this height is minimized by the over-

hang and the color treatment. On the marble door sill is cut the word "*Venitas*," and the door-knocker is the actual one with which Paul Revere awakened John Hancock

and Samuel Hancock from their fitful slumber in the old Clark house at Lexington that memorable night a century and some decades ago.

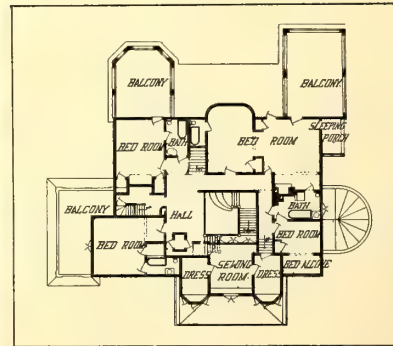
The stair hall has a wonderful fireplace with an opening ten feet wide, where blazing logs can add to the hospitable warmth of the welcome extended the arriving guest. Half way up the stairs is a casement oriel of leaded glass, the window seat projecting



First floor plan



Entrance detail



Second floor plan

into the wall of the library near the ceiling line. The stairs then lead to the musician's balcony and thence to the second story hall, an extensive and thoroughly lighted area.



The site of "Shore Rocks" is one of the most attractive on the Sound coast





Views of the hall and the stairway



The living-room is a great apartment forty-five feet long by thirty-five wide. Six large French windows open upon the terrace veranda and to the porch-room with its black-beamed, red-cemented Pompeian ceiling. A lift of four steps leads from the living-room to the spacious library. The living-room also connects with the dining-room which is unusual in form and size as the plan will indicate. This room is twenty-two by forty feet in



View from one of the large windows

size. The central hall of the second story is over thirty feet square, inclusive of the stair opening. One of the pleasantest features in the planning of this section of the house is to be found in the arrangement of the stairs leading to the third story. Instead of the stereotyped plan of an open well hole from the basement to the attic, the stairs leading up from the second story are placed to one side of the top of the first flight, under an archway.



"Shore Rocks" is admirably knitted to its site and in thorough keeping with the natural beauty of the shore





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## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

# Old Pewter

By Helen N. Harrod  
Photographs by the Author



**T**HERE is an irresistible charm about old pewter, although we look curiously at the enthusiastic collectors and often wonder why they are so imbued with the love of this old metal. But when we, too, become incited by the same spirit, we realize the absorbing interest there is in the pursuit of the genuine old masters.

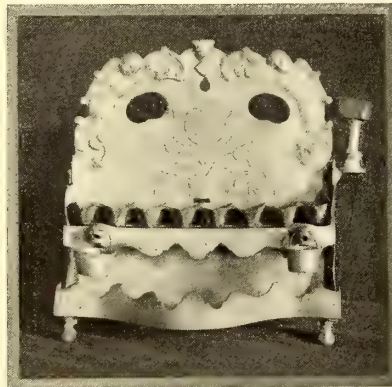
Pewter, as it stands to-day, might well be said to represent a lost art. Only about a tenth of the existing pieces of the genuine metal even have no hall mark at all, and often those that do have these hall marks, are so worn that even to the expert there is no absolutely sure guide as there is for the collectors of old china. When one realizes that in the Pewterers' Hall list there are as many as twelve hundred old English marks or touches of which only about forty give the maker's name and the date, and that for names alone, there are only two hundred and fifty, one cannot think it strange that the old Guild of Pewterers should have considered it undignified to advertise, and that the London pewterers prohibited placing name and address which bore touch on any of their wares.

All this confusion of pieces makes the collectors search

all the more eagerly for this ware. Let us not pass by as worthless, excellent and valuable pieces of this metal that bear no mark, for we find out of fifty-nine vessels that are still used in twenty-nine churches in the diocese of Llandaff that there are only fifteen marked. The older pieces are indicated generally by a greater simplicity of design, as for instance, the straight or slightly waved lines were made before the curved pieces with swelling lines. Also, the plain flat lids were made before tops that showed domes or knobs or crests, and that more elaborate moldings are of later date than the simple ones.

The metal itself is of little or no intrinsic worth,—in fact, it is nothing more than an alloy of tin and of lead and sometimes a sprinkling of copper, antimony and bismuth. Harking back to its early history it is veiled in comparative obscurity. Used for household utensils, it dates back to the middle ages and beyond. In fact, it is an impossibility to go back far enough to ascertain the period when it was first used in China and Japan, for it is to those countries we are compelled to return for the origin of many

of the old industries, as those workmen excelled in this art as they did in everything that they undertook. One thing that we can vouch for is that pewter ware was

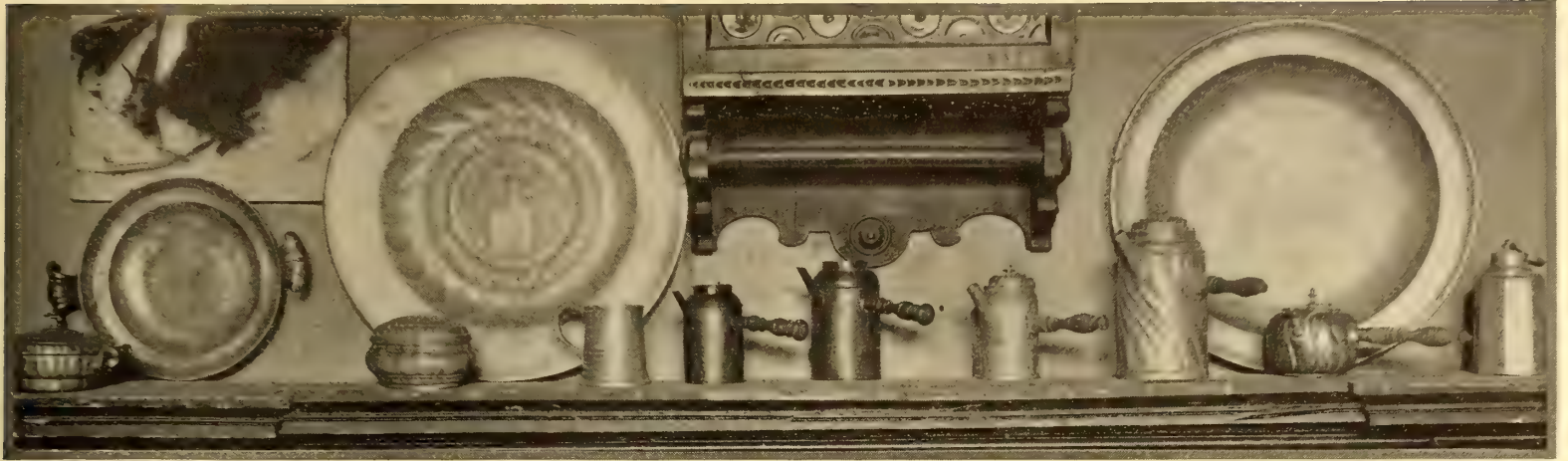


An old Jewish pewter lamp owned by Mr. I. H. Caliga of Salem, Massachusetts



Old pewter from the collection of Mr. Nathaniel Spofford of Salem. The pewter measures to the right show the pint, half-pint and gill measures. The pewter wine glasses are of a much later date, but of interest to collectors by reason of their rarity





Examples of pewter from the Caliga collection. Several of these pieces show the whorl pattern. An old pewter tea-caddy is shown among the objects to the extreme right of this illustration

made in China two thousand years ago. There are specimens of Japanese pewter found in England that are positively known to be eleven hundred years old. They are very much like specimens that are exhibited to-day in the Museum of Fine Arts in Boston, Massachusetts.

There is a very interesting old story connected with a bit of rare Japanese pewter which had been a family heirloom for generations. It came into the possession of the first ancestor in 1450, and is said to have had a history even at that date. In fact, its battered sides speak eloquently of a past. The legend runs that it was in the possession of a French nobleman, who was compelled to flee from his own country for some misdemeanor and sought refuge in England, where he wooed and won an English maiden. The precious bit of pewter remained with his descendants until 1450, when the last of his race died without issue, bequeathing the old relic to a dear friend from whom the present owner is a direct descendant. Laying aside its historic value, it represents the highest form of Japanese pewter ever made and is as handsome a specimen of old Japan craft as can be found. With both the Japanese and the Chinese, the engraving was used as a form of decoration. The grace and simplicity of the designs employed give credit to the thrifty little artists who lived in the Orient. Pewter was used for seals of office in ancient Rome and some years ago, quantities of these old seals representing all shapes and sizes, were discovered in the county of Westmorland, in England, where there is no doubt that they were left by the Romans centuries ago.

It is indeed deplorable that, owing to their excellent sodder work, so many have been entirely destroyed by the enterprising tinkers, who wished to get the solder at the time when pewter ware went out of style. This metal was used for domestic utensils in France long before it was made in England, although its manufacture was not universal. 1850 marked the period of the most showy development of the making of pewter in France. It was then that Briot was its most celebrated worker. His most noted productions were a flagon and salver decorated with figures, emblems, marks, and strap work. These exquisite pieces were passed in sections and joined together, after which they were finished in delicate relief. Briot was followed by

one Gaspar Enderlein, who was a Swiss. In 1600 the Nuremberg workers entered the field with richly wrought plates and platters. For one hundred years, dating from 1680 to 1780, much pewter was manufactured in France, the greater part of it being made in the first three quarters of that period. Louis XVI was the first to appoint a Royal Pewterer and to make more satisfactory use of the metal. He was granted special permission to have it adorned with gold and lacquer, a privilege that had hitherto been enjoyed only by the dignitaries of the church.

French pewter does not seem to have been held in such high esteem as that manufactured in Germany and the Netherlands. In fact, a test was held at Pewterers' Hall, London, in 1709, and it was allowed that the English pewter there exhibited was superior to that made in France and Spain. Barcelona was the center of the industry in Spain, but when or where the craft had its foundation research has been unable to disclose.

Pewter making in England was limited to a few centers at first, such as London, York, and Newcastle, but after a little while the craft was practiced in a number of other places. One way to tell old English pewter is that these workmen never ran to elaborate forms or an overplus of decoration. There pewter was characterized by a sturdiness and sedate dignity that raises it far above that manufactured in any other country.

The old-time pewterers were taxed, so that every genuine antique bears the excise mark,—a cross and a crown. Every utensil, no matter what its use, was weighed, assayed and divided into two grades, the fine and the common. Three stamps were used, one of which was a license mark that signified that the quality and the weight were correct. The

second was a guild mark, denoting the city, while the third was a private mark, which indicated the maker. When one finds an occasional piece bearing this number and date, he has come across an exceedingly rare specimen. The value of pewter is according to its size and mark,—the larger the piece the higher its value. The usual sizes range all the way from five inches to two feet, although there are some specimens that measure three feet in diameter, but they are exceptionally rare.

Guilds or corporations were found in various countries, composed of the work-



Old German Porringer, Baby Porringer, dish and sugar bowl of pewter owned by Mr. I. H. Caliga of Salem



Old pewter from the Grace Atkinson collection



men, as for instance, the London Guild, which was composed of English pewterers and was the most important of its day. The Edinburgh Guild of Scottish workmen ranked second. The French Pewterers' Guild was abolished by Turgot, on the ground that the free right to labor was a sacred privilege of humanity. It was a mistake to abolish the Guild, for with it the quality and use of pewter was steadily decreased. Porcelain and pottery gradually increased in use after the year 1750, the beauty of these wares making them easy favorites. The Germans practiced the craft of pewter making to a very considerable extent, and Nuremburg and Augsburg were apparently the headquarters of this industry. The records of enactment at the latter place go to show that the workshops were inspected by the Masters of the Craft as early as 1834.

Nuremburg, too, had her famous workmen, the best known being Harold Carel and Sevaldus Ruprecht. A coterie of Master Pewter-Makers was furnished by Scotland and Ireland, Edinburgh and Glasgow being the chief centers of trade in the former country, while Dublin and Cork did a most extensive business in the latter.

Pewter was little used among the wealthy classes except in kitchen and servants' quarters about the year 1780. It held sway for a considerable length of time, and in fact, it continued to be used regularly in some of the larger establishments within the last thirty years. It is used even now in the servants' hall in two or three of the large old country houses.

Its use lingered longest in the tavern and inns and in the London chop houses, until the coming in of coffee and tea houses. It played a very important part in the early households of America, in many cases being the only available ware. After a little, as the population and strength of the young colonies increased, it gave way, as in England to the popularity of china. The principal port of manufacture and also of the distribution of English



Old pewter charger from the Prescott Bigelow collection

pewter was at Boston, Massachusetts,—which accounts for the really fine specimens found throughout the New England States, and especially in Massachusetts. There were a number of pewter workers in Philadelphia previous to the Revolution although very little was known regarding them. One of the most prominent toward the latter part of the eighteenth century was Thomas Danforth. Many plates and other pieces made by him have been preserved. His establishment was on the corner of High, now Market, and Thirteenth Streets, and almost all of his pieces were marked. Sometimes "T. Danforth, Philadelphia," and again, a circular stamp about the size of a five dollar gold piece, enclosing the figure of an American eagle, bearing the initials, "T. D.," surrounded by twenty-eight stars.

Candle sticks of this same metal are found in a great diversity of shapes and styles. Tavern pots, which came to use early in the seventeenth century, and liquor glasses of pewter, which are perhaps the greatest rarity, were found. Some of the latter are of the most curious workmanship, the bowl being encrusted with waved lines, multiplication of which gives the effect of a scale pattern.

Pewter spoons are very rare, bending easily and are one of the pieces, together with knives, which are more frequently melted down to be cast over again. Tankards or tappit-hens are also among the choice pieces, as was the hot water jug, which was used on Winter nights when the master of the house made hot apple toddy.

Pewter at its best is plain, relying entirely on its form, for appearance. The polishing was a serious problem in Colonial days, its brilliancy reflecting to the credit of the housewife. The children gathered for this use a certain rush from the swamps. It cost an extra effort to keep it bright and shining, but no one who truly loves this reminder of bygone days, will regret the time expended. The slow gleam of silver-like hue gradually appearing on the surface rewards his efforts much like the smile of a very old friend.



Pewter hot-water jug dated 1796. Old English candlestick. Pewter tankard owned by Miss Mary Hodges of Topsfield, Massachusetts





The woodwork which forms the background for the treasures in Mr. Drake's home is a fine example of fine, early architectural work of the sort

## The Home of a Veteran Collector

By Henry F. Leighton

Photographs by T. C. Turner



HOW very rarely does the exterior of a house present any real indication of what its interior may contain. Even more rarely is any hint of its interest and beauty given in a city home where the frontage of an individual dwelling is necessarily limited, and seldom, if ever, does the imagination receive any stimulus from the façade of a house which is one of a long row of similar structures, such as were so often built in the larger eastern cities a century ago.

In a certain street in a very old section of New York is a row of old-fashioned houses of red brick trimmed with brown stone. Each house possesses a high stoop, and its main doorway is placed between tall fluted pillars and the windows, which are arranged with small panes, are fitted with blinds painted dark green. Upon the other side of the street are similar old houses, and almost all of the old homes in the block are occupied by the smaller manufacturers of clothing or furs, and the steady whirl and constant buzzing of their machinery last sometimes until far into the night. One of these old brick residences which retains all of the simple quiet grace and dignity of a former age is a veritable treasure-house, for it is the home of Mr. Alexander M. Drake, well known in the world of art and letters,

and one of the most famous treasure collectors in America.

The contents of this remarkable house represent the fruits of much traveling and long sojourns in foreign countries, as well as an appreciation of the American collector's opportunities to pick up in his own country objects worthy his attention. A close study of circumstances and conditions at home, in connection with the vast and ever-increasing tide of immigration which is being continually poured into our own country, led Mr. Drake years ago to appreciate how there may be brought to our very doors, treasures whose number and value are seldom realized except by those who have carefully followed and analyzed the situation. All collectors of antiques and other things, even those who take infinite pleasure in the fact of possession, find that a large part of the joys of collecting consists in "unearthing" the treasures they are to acquire, and even in all the accompaniment of the excitement incident to their acquisition. While no two collectors are alike, and few collect in just the same way, it may happen that browsing about in remote corners in Spain or in Russia may not be very unlike similar "browsings" in the foreign quarters of New York or of Philadelphia, or any other great American city, in that in both cases some rare find may be discovered where hardly expected, and secured with much the same compli-





A corner in the drawing-room



The library contains precious volumes and antiques cated bargaining and dickering that add zest to the collector's pursuit. Occasionally a treas-



View of the entrance hallway

ure has been discovered and obtained so easily that it seems to have been placed in sight to catch the eye of some one who would succumb most readily to its charms; but your true collector will tell you that those things seem almost always most precious which have been procured in anxious moments of doubt as to whether or not the object would become his own. However much oftener a find will be the result of a long search undertaken merely upon the slightest information which might lead to success. So it happens that a house filled with beautiful objects suggests, as in the case of the home of Mr. Drake, a vast number of interesting and wholly different experiences in collecting. The collector who is really careful and discriminating also finds, very often, treasures in the antique shops, objects sent in, perhaps, by some agent of the dealer's living in some remote corner of the earth. So elusive are the treasures particularly loved by scholarly antiquarians that many instances are recorded of such objects having been carefully placed in hiding places of their own, to be discovered by chance years afterward. This, perhaps, is another reason why the collector loves to rummage around, always holding to the hope of finding something dear to his heart in out-of-the-way crannies.

If Mr. Drake were asked to point out the royal road to forming a collection, he would probably reply that no such route exists, for to-day, even with unlimited expenditure, the forming of a collection is a matter of good taste and judgment. The true collector is not a mere gatherer of things, but studies the things he collects, and then derives from them that mental pleasure the exercise of which is

after all the foundation of the true collecting instinct. Whatever one has to spend on his hobby, his success with it greatly depends upon the accuracy of the knowledge he has of his field with its constantly varying conditions. Mr. Drake probably regards collecting as of even greater importance or interest than actual ownership, for he has been known to dispose of great portions of his treasures from time to time, col-

lections formed during the course of many happy, enthusiastic years. The character of the interior of the interesting house here illustrated is indicated

literally at the threshold, for the doorway between the tall brown stone pillars opens into a hallway adorned with a profusion of beautiful objects from many lands—objects dating from many different periods. The Drake house, like so many New York homes built fifty or sixty years ago, is planned with two broad and deep drawing-rooms which are connected by wide folding doors. Back of these large rooms, into which it opens by an archway, is the dining-room, occupying the entire width of the lot on which the house is built. These spacious old rooms, with their lofty ceilings, fine old woodwork, and stately chandeliers, are the background for a wonderful arrangement of old furniture, pictures, tapestries, glass, and many forms of copper, brass, and other metals, together with pottery, carvings, and other treasures, the mere cataloguing of which would require a book. While most antiquarians pay a certain devotion to one or two forms of collecting, there are very few fields in which Mr. Drake has not journeyed far, and his unerring knowledge of the unchanging laws of beauty and the history and practice of the applied or liberal arts has resulted in the wonderful array of art in the various and numerous forms here assembled. But the owner of even the most comprehensive collection has a few branches in which he takes particular interest, and Mr. Drake's home is most famous for its brasses, bandboxes, glass, icons, and samplers, with which might be included the models of ships which have long ago outgrown the space available in his home, actually requiring storage here and there. In the hall of his house are several models of antique ships of different nations and of divers periods of history. Their being placed in this particular spot may be said to symbolize arrival and departure—of welcoming the coming, and speeding the departing guest. The walls of the hallway are covered with beautiful old paintings and fine prints, and against the walls rest old carved chests, coffers and chairs. The two large drawing-rooms are fitted with

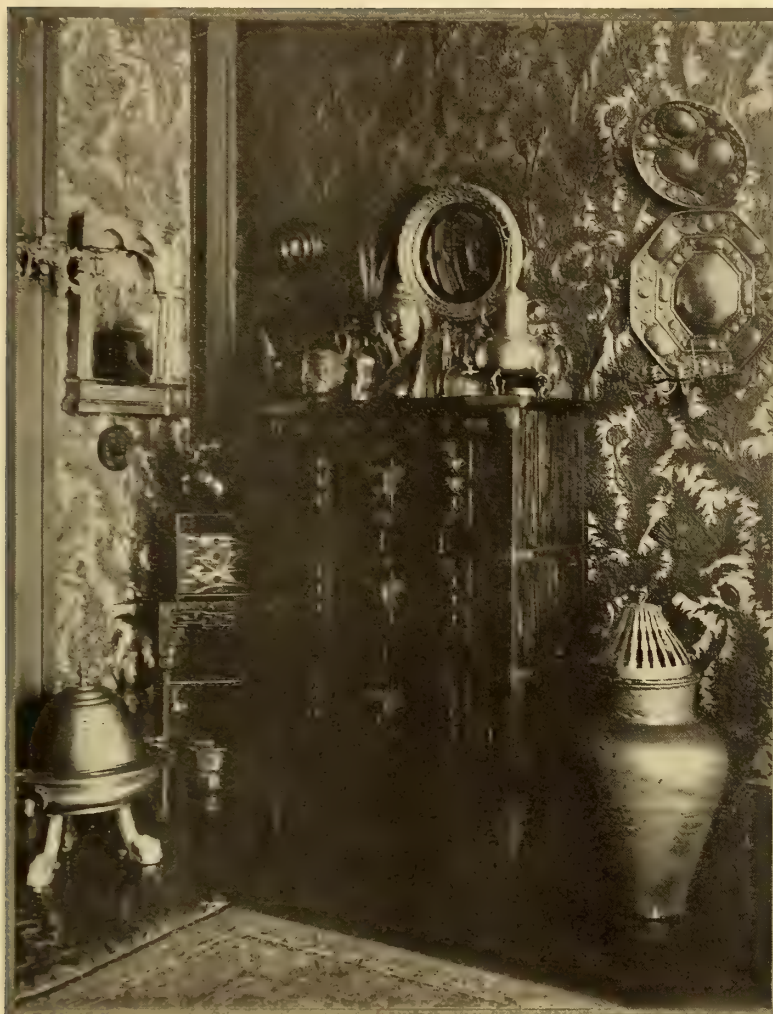


A millefleur tapestry



Carved cabinet and old brazier





Old brass, pewter, pottery, glass, and rare bits of furniture fill every corner of the house



One of the doorways has been turned into a cabinet to hold part of the glass collection

deep gray and the walls being covered with a rich dark fabric, form a harmonious background for old paintings and mediæval portraits which fill the wall spaces, and one entire wall is hung with a very fine example of *mille fleur* tapestry. Old furniture of different periods is grouped about and old jars of Spanish or African earthenware with metal covers richly chased and perforated, stand in the angles and corners of the long rooms. An immense synagogue candelabrum of bronze, said to be the largest ever brought into this country, is perhaps the most striking single object in the rooms, which are literally filled with things of the rarest beauty. The second drawing-room is used as a library. Low bookcases line the walls, and part of the illumination is provided by old Dutch sconces of brass or copper. Many small objects are spread about upon tables or the top of the bookcases, and cabinets are filled with small bits of metal, porcelain, or glass.

Perhaps the most interesting of these quaint rooms is the dining-room, which is placed at the end of the long suite. The corners of the room have been cut off and made into corner cupboards with doors of glass divided into small panes. A carved mantel from a very early New York house shelters a deep fireplace lined with brick, a high-paneled wainscoting is built around the entire room, and the woodwork everywhere in the room is painted a deep cream which has been rubbed down to a soft satiny surface. Much of the furniture is mahogany, and the chairs are of particular interest as they are examples of the different kinds of Windsor chairs and represent every known variation of the style. No two are exactly alike, and they are the result of years of indefatigable search and study of the work of the early New England furniture builders. From the ceiling is hung an antique Flemish chandelier such as are seen in the interiors of the mediæval guild halls, and everywhere, arranged upon mantel, sideboards, coffer, chests, and even upon the floor, are most wonderful brasses—hot water urns, samovars, braziers, kettles, and a

long list of wonderful objects the mere enumeration of which would be impractical in the space of a magazine article. With the soft ivory white of the paneling as a foil, the effect of this richly worked metal is delightful. The little cupboards in the angles of the room are literally packed with important treasures of glass, ground, etched, engraved, and gilded, representing every country and every age and period—decanters and drinking glasses, bowls and dishes—china and porcelain, too, in many forms—delft from Holland, in plates and tobacco jars, or in the bird cages, which are a favorite decoration in the quaint, brave little country of dykes and canals. The contribution of Spain to this wonderful and dazzling collection of brasses, consists of several quaint braziers such as are used to supply what small amount of heat is had by the dwellers in that most mediæval of countries. The brazier as known in Spain is merely a highly decorative receptacle of brass or copper wherein is placed a quantity of burning charcoal. Over the pan which holds the fire is placed a lid of brass ornamented with chasing, etching, and piercing, and the working of these metal covers and of the tongs and spoon-like shovels which are always used with a brazier often represent the highest form of the metal worker's skill as a designer and a craftsman.

Brasses from Belgium, Friesland, and other parts of Northern Europe are here in the form of milk cans or jars, many of them held together by rivets of copper or bound with copper bands or hoops. These same countries have contributed warming pans, generally of copper with covers or lids of brass which are highly decorative in design and etched, chased, or pierced in a most wonderful manner.

Russia is best represented, perhaps, by the samovar, synagogue lamps, or candelabra and the icons which enter so largely into the domestic and religious life of the Russian people. These objects of metal, which are often the heirlooms or family treasures of their owners, fill a much more important part of life in Russia than in the life which



is led by the same family after it has reached these shores and experienced the "assimilating" process of existence in one of our great American cities; for, somehow, the family customs and usage of generations and centuries speedily succumb to the influence, powerful upon all sides, which urges to the discarding of national characteristics and racial customs and the adopting of what seem to be American ways and the manners of life around about them. Icons represent the Saviour, the Mother and Child, individual saints or group of saints. The flesh portions, such as faces, hands, and feet, are painted in the flat fashion, wholly without any attempt at perspective, which is enjoined by the Greek

Church upon those who portray these holy Personages. The remaining parts of an icon are repoussé in metal of one or several varieties, and the cleverness of the artist brings out the intricate details of background, costumes, and the stiff, formal head dresses or halos, which must be designed in the archaic style of the unchanging East and from among which the faces peer out with the melancholy air of mystery and reticence which seems to express the religious life of Russia and the Russian people.

Between the front hallway and the dining-room, after the manner of an old New York home, is a pantry which is literally lined with such treasures of brass, pewter, and glass as are in daily use, for some collectors believe, that



Jewish brass candelabrum of fine execution

fully half of the intimate pleasure of ownership consists in making one's valued possessions a part of everyday household utility. So in this wonderful house many of the objects used upon the table or elsewhere about the home, are the result of much traveling into the highways and the by-paths of many different lands. The pantry where so many of these wonderful objects are placed is so arranged that it opens into the dining-room and also into one of the two drawing-rooms, which was, perhaps, the original dining-room of the house. Within the deep doorway into the last room are placed shelves which are filled with much antique glass in the form of mediæval bottles, flagons and

drinking cups; brass urns, coffee pots, kettles. Bandboxes attest Mr. Drake's breadth of taste, and they suggest the stage coach, Paisley shawls and poke bonnets, those old objects of dress most interesting to women. This same era was the age of the sampler, and, excepting the brasses, no part of Mr. Drake's great store of treasures is more fascinating than his collection of these quaint little squares of needlework which are everlasting memorials to the taste and untiring ingenuity of the little women by whom they were so patiently wrought. One room of this interesting old house has the walls lined with samplers, and they supply a note of human interest not often found in a wall-covering of any kind that measures the standard of rarity and age.



The old brasses in the Drake collection are among the finest of the sort in the world





The simple and unobtrusive telephone here does away with the old and complex system of tubing for communicating with the kitchen

## The House Telephone

By Henry Putnam Lewis

Photographs by T. C. Turner and others



HE delicately-built mechanism which carries the voice half across the continent is also the means of keeping the different departments of the household in close touch with one another. So marvelously efficient is its service that both these widely dissimilar tasks are performed equally well.

A certain city home built a generation ago, was then regarded as especially complete. One of the conveniences which so excited the admiration and envy of other home-keepers was a complex and wonderful system of speaking tubes which were intended to be the means of communication between the different rooms. The house contained some fourteen rooms, and to render the service complete each room was provided with a tube to every other room, and these imposing arrays of porcelain receivers projecting from the wall, and other rows of bell buttons formed a feature which could hardly be called decorative. Another drawback was found in the propensity of these tubes to get out of order, as well as the cost necessary to maintain repairs constantly necessary.

All of this old order of affairs is changed

to-day in the household, large or small, which is equipped with the house telephone. The mechanism of this modern accessory to domestic convenience is exceedingly inconspicuous and may be concealed in numerous ingenious ways which in no wise interfere with the very practical service which it renders without easily getting out of running order. Such telephones are particularly useful in a city home built, as most city houses are, to cover a small area but towering four, five or even six stories into the air. If the home be in the country the usefulness of the house telephone is even greater, for the house may be connected with the stable, the garage, and with any outbuilding that may be situated a considerable distance from the dwelling proper, but which are thus kept directly in touch with the master, the mistress or the housekeeper.

The house telephone need not be a system separate and



The house telephone keeps the various rooms in close touch with one another

apart from the telephone which connects the house with the outside world for, if a simple switchboard be provided, even the most inexperienced maid who may be on duty in the hall can easily connect the telephone with any room of the house, and the connection is, of course, broken when the receiver is returned



to the hook and the wire thus made instantly available for another call.

In writing about the telephone in the home it may be helpful to add a few words regarding the placing of the telephone and the disposition of the wooden box which accompanies it. The telephone company will provide a cord of almost any reasonable length, which makes it possible to place the box in some place where it is entirely concealed while the receiver may be in another part of the room. One telephone which is very well arranged has the box within a built-in window seat; in another instance it is placed behind the books in a set of low bookshelves. In both these cases the bells have been so muffled that their ring is only the faintest of tinkles and the receivers, which are of the smallest and most unobtrusive sort are set where they cannot interfere with the beauty of their surroundings. When

planning a home, be it in city or country, why not provide a suitable place for the telephone? Its use in the home



A moment and a step puts the cook in communication with upstairs

is now almost as universal as the use of a system for lighting or heating the house and its importance may as well be recognized and a fitting place made for it. By a suitable place is meant some spot where one using the telephone may enjoy some degree of privacy, for nothing is more unsatisfactory than to use the telephone while a number of people are conversing nearby or while music of any kind is in progress. A most complete little telephone room is part of a house not far from Boston. Here a tiny space some five feet square, ventilated and lighted by a small window, has been arranged under the stairs. The little room is provided with a door which makes it sound proof, the receiver is placed upon a low table, and a small settee is drawn up closely at hand. A clock is just above, and upon a rack are telephone directory, time tables, and memoranda pads, while a drawer contains a supply of pencils which are kept well sharpened by the young son of the family. The telephone should be studied to make the most of its utility.



The telephone is placed most available to the ranges, but the cord can be extended for use while working at the table





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## THE GENTLE ART OF DOING WITHOUT

By Harry Martin Yeomans



WHEN furnishing the little house or apartment people frequently purchase furniture and decorations, which are cheap and tawdry in appearance and also in doubtful taste, because they wish to stretch their appropriation for that purpose so that it will cover the entire house. It is a pardonable desire, perhaps, to want to get one's house in order and have everything "finished up," but there are a great number of pieces of furniture which one can get along without and not be greatly inconvenienced, and the money spent for only such objects as are absolutely necessary. Then practice the Gentle Art of Doing Without, until such time as the exchequer has revived sufficiently to stand another attack.

One will be surprised to find out how well you can get along with only a few pieces of furniture, and then gradually add those which you find are demanded by the needs of your family. This is especially true when you move into a new house, as no two houses are exactly alike and it is better to live in your new house, and get acquainted with it, before purchasing all of your furniture. This enables one to get a good perspective of his interiors, and you can then purchase furnishings with a better idea as to just what will be required, rather than purchasing beforehand, only to discover that the larger pieces are out of scale with their surroundings. Most rooms are too crowded anyway with useless furniture, some of which would not have been acquired, were it not for the fact, that it was bought in a hurry so as to have the house completely furnished by a certain date. The furnishing of a house that is to be a real home, is necessarily a gradual growth, and objects must be selected with care and discrimination, if one's interiors are to be successful. Those who live in cities can effect a great sav-

ing by waiting for the semi-annual furniture sales, which are usually held in August and February, when reductions are made whereby there is a saving of as much as one third to the purchaser.

There are certain articles of furniture, such as a dining-room table, beds, etcetera, that it would be impossible to do without, so they should be purchased first, but the sideboard and china closet can wait until some other time. It should be definitely decided beforehand, exactly what style and kind of furniture will be used in each room, so that the final results will be consistent and not a hodge-podge of furniture.

One family that I know of, resided in an old-fashioned city apartment, and as their dining-room furniture was quite impossible, they decided to change it for Colonial mahogany at some future time, although the exact date seemed rather remote. They would not compromise on anything short of the cherished mahogany, and as it was impossible to buy all of the furniture at one time, a start was made with a reproduction of a small Hepplewhite sideboard having inlaid tapering legs, such as this designer liked to use. The sideboard was purchased first, as it was seen at a special furniture sale, and an immediate purchase meant a saving of several dollars. After a brief period a beautiful Hepplewhite mahogany, circular dining-room table was obtained. It was also inlaid and was an admirable companion for the sideboard. Later, some reproductions of Chippendale chairs were purchased at an August furniture sale. The slip seats were covered with green denim, but the owners recovered them at home with a fabric which brought them into closer color relationship with the rest of the room. After the furniture was assembled, they prevailed upon the landlord to put gray tapestry paper on the walls and paint the woodwork cream-white, which made a beautiful setting for the mahogany furniture. It took three years to do this, but they now have a Colonial dining-room of good taste.

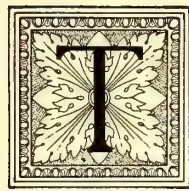


Chinese ware is easily procurable in the shops nowadays and is distinctive and attractive





## FEBRUARY AND THE GARDEN



THE Garden Editor often wonders why it is that those who profess a love for gardening are so content to occupy themselves with but one phase of their hobby—the planting, and why they give so little heed to the matter of planning. The old-fashioned gardens were good gardens because they were well-planned gardens, and as we sit around the warm fireside these February evenings, with Winter's vesture still with us outside, we can be doing few things more profitable than conjuring to the mind's eye visions of our gardens-to-be, occupying ourselves with the pleasurable task of digging deeply into the garden lore with which the ever delightful and ever welcome catalogues of seedsmen and of nurserymen are annually fraught. It is all very well to peep out of your window upon the snowbound landscape of the wintry lawn and say to yourself "Summer is a long way off. It will be time enough to be bothering about gardens when the Crocus peeps up and the birds return. Now those who consider gardening a "bother" at all might as well leave gardening alone as to go at it with any thought of its being a mere drudgery. To such food necessities may appeal as the only impetus to planting a row of corn, a hill of cucumbers or a tomato vine or two. However, that is not gardening, at least it is not the

sort of gardening that puts joy in the heart and health in the cheeks. Instead, your true gardener will say to himself as he looks out upon the white-carpeted expanse of lawn, "Just there those evergreens I planted last Fall are lending grateful color to the season, the brown stems of those shrubs form a pleasing contrast against the white snow, and those trees cast shadow-patterns like blue embroidery upon fair linen. Even in wintry season the things I planted are faithful to the promise they held forth—that I should find joy in them every day in the year, and so I shall remember all these things against the advent of another Winter and make my plans now for planting that shall grace every season." These are the things that will be passing in the mind of your true garden-lover. He will be sending for all the new catalogues, eager to greet again the old things

and to wonder about the new. Before it is time for him to be actually working in the soil he will have determined what he can plant, where he shall plant it, what experiments he will venture to make, what old mistakes he may rectify, and he will have had an opportunity to decide whether or not his purse will permit him to have the sort of a garden his fancy paints for him. If not, he will have been able to decide just what he can undertake and when buying and planting time comes around he will be able to go about his garden-making in a sensible, happy manner, his early planning to be a success if the elements are friendly.



The Winter landscape is still with us in February, and as we look out through the half-frosted windows we are grateful that the forethought of other seasons led us to plant trees and shrubs whose brown stems now lend warmth to the outdoor surroundings



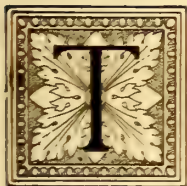


By starting plants indoors early in the season the garden may be advanced several weeks

## Starting Plants Indoors

By F. F. Rockwell

Photographs by E. R. Rollins and the author



THE gardener who waits until the soil can be worked before sowing his first seeds is accepting a handicap that no amount of work can overcome. His garden, which, in early May, should begin to return something for all the work and materials put into it, will keep him waiting until long after that before he begins to draw his first dividends in the shape of fresh, tender lettuce and delicious young beets. It is, of course, possible to procure the number of plants one needs from some local florist or seed-house. But the "number" of plants is only half the requirement. To make sure of having exactly the varieties you want, and to have them in the best of condition, there is but one thing to do—start your own plants. Nor does this necessitate the convenience of a greenhouse, or of a hot-bed, even. A light, sunny window, where room for a generous table-top or a shelf can be had, in a place where the thermometer does not go below forty-five degrees or so on average nights, is all that is required. An occasional drop below forty degrees will not prove fatal, but every time it occurs means that the growth of the plants will be that much retarded, and if too often repeated their quality will be injured.

The equipment for starting seeds indoors is simple. Next to light and warmth—as mentioned above—a light, porous soil is the only necessity. Many failures in seed-starting are due to soil that is not fitted for this purpose. Richness is no advantage—in fact, is a drawback—but a *physical* condition which will retain moisture and at the same time let any surplus water drain off at once, and will not tend to form a "crust," is the most vital factor in success with seeds. Such a soil it is difficult to find ready at hand; but it may be easily prepared by

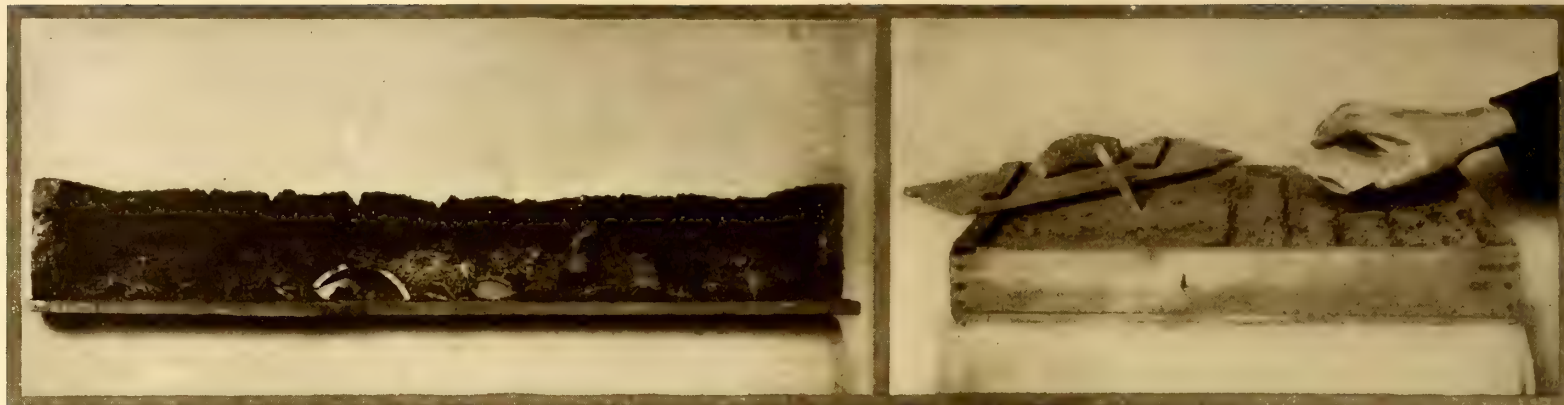
mixing equal parts of rotted sod (or, in lieu thereof, garden soil that is well supplied with "humus") and leaf-mold, or very old, spent manure, such as may be taken out of a last year's hot-bed. If you have not taken the precaution, the Fall previous, to put away some dirt where it would not freeze, the quickest way to get your seeds started now will be to go to some local florist and buy a bushel or two of soil from him. If this cannot be done, however, you need not give up. Get a pick-axe and loosen up a few good-sized chunks of dirt in the garden where the soil is lightest, and put it in the cellar near the furnace or in some other warm place to thaw out until it is fairly dry. Leaf-mold can usually be got in the woods, even in Winter weather, down



In starting plants from seed, "flats" may be made from cracker boxes. Slits should be left to facilitate drainage

under the surface layer of leaves in hollows, back of a wall, or in any other place where the accumulated debris of years has rotted away; or chip dirt from the bottom of the wood pile will serve as a substitute. To this mixture of loam and leaf-mold, add sand enough to make it slightly gritty, to "cut" it so that it will crumble and fall apart readily when compressed in the hand. Having provided the right sort of soil in which to sow seeds, you will find that the biggest part of the "work" of seed-starting is over. From your grocer you can get a few cracker boxes, and these, sawed lengthwise into two-inch sections, and bottomed so that narrow spaces, say one half inch wide, are left between the boards, or else that several half-inch holes are bored in each one, will provide you with "flats"—just what you want for starting vegetable seeds and large flower seed. For very fine flower seed, such as Begonias, Heliotrope, Petunias, etc., a few seed-pans—which are made by the flower-pot manufacturers—will be more convenient to handle; though if one cannot readily get them, a flat in which one row or so





1. Place rough material in the bottom of the box before putting in the soil. 2. Scatter seed thinly and evenly in rows two or three inches apart. Fine seed is simply pressed into the soil. Note the seed board and dibber at end of the flat

is given to each of the several varieties of fine-seeded flowers, and which can be looked after with special care, will answer the purpose. Cigar boxes are sometimes used, but they dry out very quickly.

#### PREPARING THE BOXES

So important is the matter of thorough drainage that, besides having a porous soil, and open-bottomed flats, still further precaution is taken by filling the flat about one third full of some coarse material, such as screenings, excelsior, or sphagnum moss, before putting in the dirt, which should come just a little below the edges of the box, so that when water is applied later it will not run over the top. In the corners and along the sides the soil should be pressed down firmly with the fingers, and made level and firm on the surface.

Plenty of moisture in the soil is necessary to insure good germination. The usual way of applying this is to get everything ready, sow and cover the seed, and then give the box a thorough watering on the surface. A better way is either to give the flat of soil a soaking the day *before* planting, or to place it in a sink or tub, *after* planting, and put in just enough water to let it soak up through the soil from the bottom, until the first signs of moisture, indicated by the soil turning a darker color, show on the surface. Then let the box drain until it stops dripping before placing it in heat. If no sink or tub is available for this sub-irrigation method, the same result may be had by filling the box not quite full, watering it until it is soaking wet, and then put on the rest of the soil, through which

enough moisture will soak up from the saturated dirt below.

#### SOWING THE SEEDS

In the seemingly simple operation of sowing the seeds there are two things to be guarded against. The first is putting them in too thickly; sow thinly, and then if there are any seeds left over, throw them away or keep for a second planting; if the seedlings come up crowded they cannot make good, stocky plants, and are much more subject to "damping off." All but the very finest seeds I sow in rather broad rows two or three inches apart; this insures some light and air to every plant, and makes it much easier to get at them for transplanting.

The second thing to be guarded against is too deep covering. Such fairly large seeds as cabbage and lettuce may be covered an eighth of an inch or so; small flower seeds should be pressed into the soil with a smooth, flat piece of wood, and barely covered from sight with the lightest covering possible, such as cocoanut fiber (which may be bought of the florist) or sifted leaf-mold, or sphagnum moss—the latter may be had for the gathering in most woody swamps.

#### GETTING A GOOD STAND

When the little seeds have been thus snugly put to bed, the next problem is to get them to come up "strong" in due course of time—which should be from three days to nearly three weeks, according to variety. The surest way of doing this is to find some way of supplying "bottom-heat," as the florists term it. Where steam, hot-water, or hot-air radiator is available, this is



1. Little seedlings just breaking ground. 2. When ready for transplanting remove the soil with the seedlings in small chunks and then carefully separate the plants to keep the roots intact. 3. Critical stage of the plant growth





Water by sub-irrigation after "pricking-off." An inch or so of water is poured into the metal tray

Ready for the garden soil. Harden off first by a few nights' exposure to weather out of doors

easily arranged; simply place the seed flat over it by supporting it with two or three bricks. Otherwise, the back of the kitchen range, or a large lamp, or an oil heater, may be utilized, care being taken, in the last case, to have some metal between the direct heat of the flame and the flat, which should be far enough above it not to get actually *hot* on the bottom—just nice and warm.

Such a degree of heat will, of course, tend to dry the earth out very rapidly, and this may be counteracted by placing a large pane of glass over the box, raised a quarter of an inch or so at one end. Until the seeds begin to break ground they may be kept in the dark as well as not; in fact, if placed where the sunlight strikes them directly, should be kept shaded by a piece of newspaper laid on the glass covering, but the minute they are up they should receive all the light possible and be kept *near* the window.

#### THE CRITICAL PERIOD OF GROWTH

From the time the cotyledons or "seed-leaves" appear until the seedlings are big enough to transplant is the most critical period of plant growth. If the flats have been prepared as suggested above, no further watering will be necessary in most cases until the seeds have sprouted. If it is necessary, as is indicated by the soil becoming light in color and dry to the touch on the surface, give the flat another sub-irrigation, or water with a very fine spray or through a piece of thick cloth in order that the surface may be neither washed nor "crusted." As the little seedlings start along care must be taken not to over-water: they will do better and be safer if kept slightly on the "dry side." When water is given, however, it should be a pretty thorough soaking, and the sub-irrigation method is by far the best way of applying it, as the soil will be thoroughly wet through, and the foliage neither wet nor the little seedlings bent over by the force of water coming in contact with them. If watering must be done with a watering can, be careful to apply it only on a bright morning, so that the foliage will become thoroughly dried off before night. Moisture in the *air*, as well as in the soil, is necessary for the best results. Where the room is heated with steam or hot air, it is rather difficult to maintain the normal degree of moisture in the atmosphere. This unfavorable condition may be to a large extent counteracted by giving all the fresh air possible and by evaporating water near the plants, flat, shallow pans

being best to use for this purpose. If they can be kept in a bay-window or some similar nook, which may be shut off from the rest of the room by curtains or doors, quite ideal surroundings may be provided.

The temperature at which the seedlings of most early vegetables and flowers will thrive should be about forty-five to fifty at night and sixty to seventy during the day. When the temperature of the room will not be too much lowered, air should be given freely for a while every day, care being taken not to let any cold draft strike directly on to the seed-boxes. In many cases the air in the room may be freshened by opening a door or window in an adjoining room. If the plants are kept near a window, on very cold, windy nights, it may be advisable to move them further into the room, or to put a layer or two of newspapers, which are splendid "non-conductors" of cold or heat, between the glass and the plants. While most of the seeds sown will do well, as mentioned above, in a temperature of forty-five to fifty at night, there are several that require fifty-five to sixty, to come along as rapidly as they ought. These include tomatoes, peppers, and egg-plants; melons, cucumbers, corn, and lima beans (which are sometimes started in paper pots or on small pieces of inverted sod packed together in a flat and covered with fine light soil), and such heat-needing flowers as Begonias, Salvias, and Heliotrope. These, fortunately for the grower of plants in the house, may all come along after the early vegetables: for instance, if cabbage and lettuce seed is planted in February and tomatoes and peppers a month or so later, they will be sprouted about the time the former are transplanted, and can then occupy the space thus made vacant; and by the time these are ready to transplant, and put outside, the earlier vegetables will have been set out in the garden, so there will again be room for the newcomers.

All this may seem a lot of trouble to go to; but, as a matter of fact, after the seeds are once planted, it will require but a few minutes' attention daily—and there is no garden operation more intensely interesting than closely watching the tiny seed sprouts pushing their way up through the soil, and growing daily larger and stronger as they strive toward the life-giving light.

Eternal vigilance—which is not at all the same thing as constant attention—is the price of success; and when it



Box of stock seedlings ready for transplanting



Young beets ready for transplanting



is remembered that a single flat will give you anywhere from 200 to 1000 little seedlings, it is not much of a task after all.

#### THE ART OF TRANSPLANTING

At the end of a few weeks your little plants will be ready for a shift—and the sooner they are transplanted after they are ready the better. Usually the forming of the third or fourth "true" leaf will indicate when they are large enough, and they should by this time each have a nice little bunch of rootlets to take hold of the new soil. The most convenient way of handling them is to transplant into flats similar to those used for sowing the seed, but about an inch deeper. The soil used should be a little heavier—that is, the proportions of leaf mold and sand can be lessened, or for strong-growing vegetables, such as cabbage and lettuce, left out altogether. But a little well-rotted manure should be mixed in place of this, to make the soil both richer and lighter. If this is not to be had conveniently, use the leaf-mold or chip-dirt in place of it, and mix with the whole a little bone flour, which can be bought of the local dealer in fertilizers. Fill the flat half full of soil, scatter a small handful of the bone flour over it, enough to cover the whole surface lightly, mix it in, and put in the rest of the soil on top. If you can, however, mix the soil up a week or so ahead, using two to three pints to a bushel of soil, as this gives the bone a chance to become more available for the immediate use of the plants. Good drainage should be assured by leaving holes or cracks in the bottoms of the boxes, and by putting a layer of coarse material in the bottom of the box. Have the earth moist but not sticky, as if it is either too wet or too dry it will greatly hamper your operations in transplanting. If necessary, water it a day or two in advance, just as you did for sowing the seeds, or it may be "sub-irrigated" in the same way.

Having all in readiness, with an old knife lift out a little bunch of the seedlings, *soil and all*, as the little rootlets are frail and break very easily; next pull them gently apart, letting as much earth as possible cling to the roots, and lay them out on a piece of glass or shingle so they may be readily picked up: take out only a few at a time, to avoid any possibility of the roots getting dried off. With the left forefinger make a hole large enough to take in the roots of a seedling and deep enough to cover it half or two thirds up the stem, and with the right hand put the plant in place, and with the tips of the thumbs and forefingers of both hands firm the soil about it, pressing both downward and inward toward the roots. After the operation is completed, the little plant should stand up straight and stocky, and be so firmly imbedded that it can hardly be pulled up before breaking.

#### CARE AFTER TRANSPLANTING

For three or four days after they have been "pricked off," the young seedlings should be shaded from direct bright sunshine during the middle of the day—say, 11 to 2 o'clock. If conditions have been right, they will become established by that time, and grow very rapidly. They should receive the same general care as when in the seed-boxes, except that as they gain strength they will require more water and will be benefited by all the fresh air that can be given them.

If a considerable number of plants are to be started, extra room will have to be provided for them after transplanting. The simplest way of doing this is to provide a cold frame—simply a board frame extending a few inches into the soil, about six inches high in front and twelve in back, and long enough to accommodate the number of "sashes" required, the regular size sash being three by six feet and costing \$2.50 to \$3.50, ready glazed and painted. But a few straight-edged boards and old windows will answer the purpose. Storm windows are just the thing, and as they can

be usually spared from the house about the time they would be wanted for this purpose, can thus be made to do double service every year.

#### "HARDENING OFF" THE PLANTS

Whether kept in the house or put outdoors in the frame, as the plants grow larger, and the weather gets milder, they should be given more and more air, and as soon as the nights become sufficiently warm, should be left uncovered. This process not only keeps them in a healthy state, but makes them hardy, so that the final shift to the garden will not prove too much for them. If the temperature should unexpectedly drop some night, and you find your cherished plants all stiff and icy in the morning, don't despair, as such hardy things as lettuce, cabbage, cauliflower, and beets, or pansies and the annuals, will come through a straight freezing all right, if you treat them as follows—give a good drenching with ice-cold water, and then keep carefully shaded from the sunlight and in as cool a place as possible, above freezing. Tomatoes, peppers, or other warm-blooded things, will, of course, not survive as much cold as the above. They are, however, not put outdoors until warmer weather, and with reasonable precaution there is little fear of losing them. Your cold frame or window sashes, if covered at night with old bags, blankets, or carpeting, will keep off a good many degrees of cold.

#### POTTED PLANTS

The "tender" plants—tomatoes, peppers, egg-plants, etc.—all require a *second* transplanting to get them into really good shape to give quick results in the garden. After the first transplanting, if they are given the proper degree of heat—50 to 60 degrees at night and 65 to 75 in the day—and plenty of water and fresh air, they will develop so rapidly that in a few weeks they will begin to crowd one another in the boxes, if they have been set the same distance apart as the lettuce and cabbage plants—two or three inches each way. This is the signal for a second shift, which should not be at all delayed, as they are now growing very rapidly and will at once begin to "run up" and get weak and pale-colored if they are not given more room.

For this second transplanting the same sort of soil is used, and they can also again be put into "flats," but it will be of advantage to have these a little deeper—say four inches deep—than they were before. Eighteen to twenty-four plants will be enough to put in a flat this time. The best results, however, will be had by putting each individual plant in a pot, using three-, three and a half- or four-inch size, the last being the best. By this method the plants will not only grow to a larger size and be more evenly developed, but the roots, being in a compact mass, and undisturbed when they are set out into the garden, will receive practically no setback at all, and the plants continue growth almost uninterruptedly. Set the plants well down in the pots, which should not be filled level-full of earth, but left with a depression about the top almost half an inch deep, to retain the water when they are being watered. Care must be taken, after this second transplanting, to shade from the bright sun carefully for a few days, just as before.

#### PLANTS FOR THE FLOWER-GARDEN

Most of the flower plants which may be started from seed—Zinnies, Cosmos, Risinus, Stocks, Balsams, etc.—should be handled in this way too. Pansies, Daisies, Asters, Sweet Alyssum, African Daisies, and some other similar kinds, however, may be given only one transplanting, and set into the garden or border directly from the flats. Before setting out they should, of course, be "hardened off" just as the vegetable plants are.

Your rows of spring vegetables and flower beds, coming along weeks ahead of your neighbors', who have had less forethought, will amply repay you for the trouble, if "trouble" you consider it, of starting plants in the house windows.





## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE

### THE SETTING OF THE TABLE

By Elizabeth Atwood



O entertain well is the innermost desire of every housewife who wishes to be recognized as a real homemaker. It may be that she can only offer two courses; it may be that she can only share her one course, or it may be the formal meal with an accompanying desire for something novel; but, underneath, the housewife likes to do the best she can with the materials she can supply.

There are many who would like to entertain, but fear to do so because of the expense or trouble involved. If one calls the planning and supervision of every necessary detail trouble, then trouble must be reckoned with; for, without this care, individuality is lost, and something else, too; the loving thoughtfulness which only the hostess herself may put into such entertaining. Veritably, a part of herself. No matter how well a caterer may prepare and serve his formal meal, a subtle atmosphere which pervades the dining-room which is dominated by the spirit of the housewife is lacking.

The spirit which carries a woman through the planning and developing of a meal determines the difference between trouble and pleasure. We all know well the difference between the perfunctory meal served to cancel a fancied obligation and the hearty, cordial meal served, maybe, without any help at all, where we forget instantly the trouble it may have been to her who serves us the well-selected repast, because of her evident pleasure.

This means that the hostess should, with true deliberation and forethought, so plan her entertaining that she may be able to appear fresh and radiant for her friends, even if she can have no help whatever. The woman who can command all the needful help needs executive force, and must plan her meal so well that her countenance may be serene when her guests arrive. In either situation great care is needed in the planning and preparation.

All foods which can be got ready a day or two beforehand should be ready, so that the pressure on the eventful day may be just so much less. For instance, aspics

and all gelatinous compounds may be prepared two days beforehand and laid on the ice until needed. Croquettes, which take so long a time to mold into shape, may be prepared the day before a luncheon is to be given. The hostess who must do all these things unaided, must have as much ready the day before as she possibly can. Celery may be prepared the afternoon before and not lose any of its flavor, while radishes must be prepared on the same day. The wise woman is she who plans and considers these aids toward simplifying the labor of the day of her entertaining, and who will not undertake the more complicated kinds of food.

She may also eliminate much of the cost in adapting the more inexpensive materials, and, through serving of these productions daintily, increase her popularity as a hostess, for who cares to add to the burdens of one's hostess by coming again and again when one knows the repast has been too expensive. On the other hand, we do enjoy accepting hospitality where we know the outlay has not been too great for the pocketbook, and where my lady is serene and happy, absolute mistress of the occasion.

In order to do all this, one should have a simple menu, one calling for care in its preparation necessarily, but which becomes simple in its serving. When just as much care and thought has been given as though it were a more elaborate affair, the result is sure to be satisfactory to both hostess and guest. Let the cooking be as perfect as possible; serve hot things hot, not lukewarm, and cold things thoroughly cold. These are the things which go toward making one glad to be the guest.

The table and its appointments is, of course, very important. I insist that one's table should always be ready for company. That is, it should be as much a part of a mother's desire to present the food to her children in an attractive form, her table should be neat, and she should make an effort to have a pretty table ready for them when they come in from school, tired and oftentimes troubled.

The special affairs calling for extra effort will then be only a matter of decoration, for service and the laying of the table, being already correct, will not become any bugbear. The first thing to consider is: What are the requirements which make correct table service? What is correct as

#### RECIPE FOR VALENTINE CAKE By Mary H. Northend



*Valentine Cake:* One cup sugar, five egg yolks, one fourth teaspoon salt, three quarter cup flour, one half teaspoon cream of tartar, five egg whites, one and one half tablespoons orange juice, and one teaspoon lemon juice. Beat yolks until lemon colored and thick; then add the flavoring and sugar and continue beating. Mix and sift flour and cream of tartar four times. Then cut and fold in the whites of the egg beaten stiff, alternately with flour. Bake in a deep tin one hour in a moderate oven. Ice with the following: one cup of confectioner's sugar, one egg white, one teaspoon flavoring extract, one half teaspoon lemon juice. Mix ingredients and beat until thick, spreading upon the cake. To decorate the cake make an ornamental frosting and color pink, using the pastry bag and tube to make the row of leaves around the top and bottom of the cake, and the little flowers on the row of leaves on the top. Small "roses" may be made to hold the candles, and a candy Cupid is placed in the center. Around the sides of the cake place candy hearts, cut from pink and white peppermints and alternate them, having first a pink, then a white peppermint heart. This is a tested recipe, and makes a beautiful cake for either a child's or a grown-up's Valentine party.



a whole for one may not be possible for another. A beautiful table, with its original centerpiece, may be made out of some mosses and ferns, and be correct for the woman of small means, where orchids would not.

There are some absolute rules about the placing of the dishes and silver on the table that everyone should know. All undue gorgeousness should be avoided even by the woman of unlimited means, unless the occasion is very formal. There are many wild flowers which lend themselves wonderfully to take decoration, and a woman who plans her table decorations herself will often evolve delightful schemes which will carry great personality, but restraint should generally be in order.

For breakfast, where fruit, cereal, and coffee with toast are served, the setting of the table is very simple. A central dish of fruit should be placed on the centerpiece whether cloth or doilies are used on the table. We oftener see doilies used now, and I think the table is less formal and more graceful as well as cosy with doilies than with a cloth. Then for each person there should be a fruit plate with doily on plate and a finger bowl one third full of water. On the right of the plate place a fruit knife and on the left of the plate a fruit spoon.

At the right of each plate place a tumbler of water and an extra tumbler for milk, where milk may be served. At the left put a little plate for butter. At the right lay a small knife for butter, a teaspoon, and a dessert-spoon with bowls turned up, while the napkin should be placed at the left. The hostess should see that the water is poured just before ringing the breakfast bell, and also look over the table and make sure that everything is placed

upon it. A large spoon and cereal dishes should be placed before the person who is to serve the cereal. If a maid is serving, she will remove the fruit plates and finger-bowls, and place a cereal dish on a plate to each person as she does so. Then she will take the serving dish of cereal, holding it at the left of each person as she passes it around.

The hostess serves the coffee usually and the maid places the cup at the right of each person. If only all of a household sit down together, it does not take wondrous skill to serve it properly, for it becomes easy to make all comfortable, and good cheer is the result. There should never be any hurry for the stomach's sake. Hot toast should be brought in from time to time; this may easily be managed even when one has no maid. Always keep the air of your

dining-room pure and fresh, and be sure to open the windows wide after breakfast. For luncheon, place your floral centerpiece, whatever you choose it to be. At the foot of the table your tray or mat for the meat, with carving knife and fork, and a spoon for the gravy. At the head of the table place the stand for cocoa, tea, or coffee, also sugar-bowl and tongs, cream pitcher, and cups and saucers.

The setting of the places must be governed by the needs of the things to be served. If soup is to be served, a soup spoon at the right; if oysters on the half-shell, an oyster fork upon the left. The luncheon knife on the right with the sharp edge toward the plate, and on the left the luncheon fork with its tines turned up. The salad fork also at the left, with another fork if pastry is to be the dessert, each placed in the order of serving. You may have your dessert forks and plates on the sideboard if you prefer.

One must keep in mind that the position of knives, forks, and spoons is determined by the need for them; then the placing of them is a matter of the taste of the hostess, whether they are to be in a straight row or intentionally irregular. The napkin always at the left and the tumbler to the right. This applies to the dinner table as well as to the luncheon. Doilies are now used for luncheon quite as much as are table-cloths.

For dinner, the cloth should always be used and napkins folded simply. The edge of the knife towards the plate, and bowls of spoons and tines of forks always turned up. Knives and spoons must be placed at the right of the plate and the forks at the left. Bread and butter plates should be placed to the left, tumblers to the right. A dinner table

is much more attractive and really invites one when in laying the table a beautiful plate is placed for each person. Olives, nuts, bonbons, and pickles may be placed in small dishes in the middle of the table, also celery and radishes. Unless the vegetables are in a semi-liquid form they may all be eaten from the dinner plate.

A safe rule for every hostess to follow is to try her experiments upon her family, both as to serving and as to the cooking of the things to be served. Another is, three courses, exquisitely served and properly cooked, is far better than six courses which fail in some of the details. This applies particularly to the person who desires to entertain well and who does her own work. There are many simple menus which may be prepared and served with daintiness.

### THE RIGHT AND THE WRONG WAY OF ARRANGING A BREAKFAST TRAY

By Mary H. Northend



The above illustration suggests a decided contrast between the right way to arrange a breakfast tray and the wrong way as illustrated below. There are few things more important in the sick-room than the attractive arrangement of the invalid's tray, a matter too often carelessly attended to





## Collectors' Department

Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

M.E. Ladder back chairs are those decorated with supports arranged horizontally in ladder fashion. Various types of this style exist but fine examples are uncommon and are well worth the collector's trouble in searching for them. Those of superiority in the matter of design may be determined by the well-balanced proportion that should be in evidence in the arrangement of the ladder rails. Ladder back chairs often exhibit a combination of styles—Sheraton, Queen Anne and other lines being suggested in their design. Just as the home of the Windsor chair appears to have been almost confined to southern England, so was the ladder back chair evolved in the northern countries. However, chairs of this sort are not confined to England, they being native to the Continent as well, though these Continental chairs have lines peculiar to themselves, certain of the French ones, for instance, being strongly influenced by the vogue of the Empire style.

L.S.G. Warming pans are not the particular product of any country. They seem to have evolved from the dictates of climatic necessity in countries experiencing the severity of decided Winter seasons. We find examples from the Netherlands, Belgium, Russia, Germany, the Scandinavian countries, England and elsewhere. Collectors should look carefully into the matter as Holland has been somewhat prolific in the production of modern imitations of antique examples, or, more unfortunately still, has fabricated modern spurious "antiques," bearing ancient dates, but still strongly impressed with the earmarks of the modernity of the end of the nineteenth century and the beginning of the twentieth. Many fine old English warming pans found their way to America in Colonial times, and in the early post-revolutionary period. Collectors may still hope to come across good examples in uninspected places. In passing it is interesting to note that Shakespeare makes it clear to us that warming pans were in use in Elizabethan days, and that they were continued to the early Victorian period is again vouched for by Charles Dickens. With so long and honorable an existence it is safe to assume that the world has produced a goodly number of warming pans, many of which are extant to add zest to the collector's zeal and to record those days of discomfort which afford delightful reading, but were attended with precarious living from the point of view of the twentieth century partaker-tenant of Mother Earth's.

N.R.R. The piece of fabric which you forwarded for examination is a bit of very early English printed calico of the late Seventeenth Century, with contemporary portraits in the pattern. The vogue of chintz was originally brought about by the need of a material to take the place of the silks and tapestries of persons of wealth materials those of lesser means could not afford. Fortunately ancestral generations



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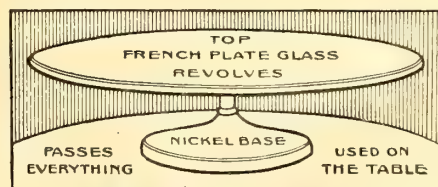
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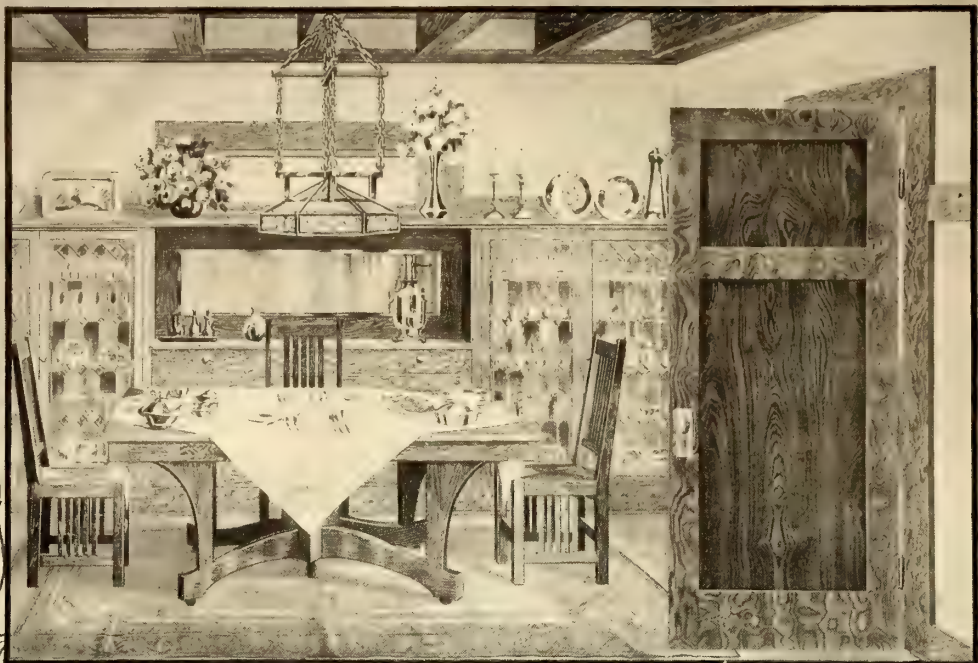
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did not crave tawdry imitations and remain curious till they got them—satisfied when they did, instead they evolved materials within their means, and the strength of character which was the backbone of their sincere desire to progress towards better things so impressed itself upon the periods of the earlier centuries that we have no hesitancy in admitting the finer examples of the farmhouse furniture of yesterday into the living-rooms of our houses in good taste to-day. Indeed chintz, at its best period became a fashionable material in decoration and remained popular until the haircloth of Victorian ingenuity smothered it for some decades. But survived this calamity—and a revival of the interest in the old patterns has been brought about by the quaint charm these old fabrics possessed. The old chintzes or printed cottons which suffered from the advent of haircloth often remained hidden beneath this dismal covering, and the writer recalls many occasions on which he has been present at the resurrection of these old fabrics when their superiors have been driven forth to the oblivion of the flames. Indeed every true collector who comes into possession of an old chair, sofa or stool that needs recovering, will do well to take a peep beneath the coverings of early materials in the hope of discovering original chintzes for even though these chintzes may not be restored in their entirety, specimens of those of excellence in design may still serve many purposes and they are eagerly sought for by collectors of textiles and museums of industrial arts.

E.B. The photograph of the vase-like jar you send clearly shows that it is a piece of Nalian Majolica, an albarella or drug-pot similar in lines and inscription to one in the Sampson collection which was recently shown by the American Art Association previous to the sale of the collection in January. Although your albarella is probably of Nineteenth Century Deruta manufacture and not an old piece.

D.A. von E. The Blue-bell shaped mark with the four tiny petal-like circles above the central point at the bell and the curled stem to the right below of which you send a tracing would indicate that the piece of faience about which you ask is blue Rouen of the second period, that is to say from 1710 to 1755. The Metropolitan Museum of Art, New York contains some very fine examples of early Rouen, notably those from the Morgan collection.

W.S.T. You will find some very fine examples of Paul Revere's craft as a silver-smith on exhibition in the Boston Museum of Fine Arts. The march number of American Homes and Gardens will illustrate a number of these in connection with an article on "Early American Silver."

G.C.L. The little prints you submitted for inspection are proofs from the original woodblocks by Alexander Anderson, the early American wood engraver from which (the blocks having been well preserved) your proofs were taken after their original use. Anderson is said to have executed over 150 engravings on wood after his ninetieth year. Excellent examples of his work may be obtained in the various print shops, and collectors interested in the history of engraving in America will do well to turn their attention to collecting them as the opportunity offers itself.



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### THE PROPOSED TRANS-SAHARA RAILWAY

A RAILROAD project of great scope is the Trans-Sahara line, which the French government proposes to carry out in the near future. Not long ago several expeditions were sent out in order to study the conditions for running the railroad across the desert region, and this part of the work is now terminated. It is thought that the entire plans can be drawn up before the end of this year. Such a railroad will afford a connection between Algeria, Morocco, and the desert region, with the French colonies situated in the regions of the Congo and the Niger, so as to interconnect all the colonies, whence a great advantage will be secured not only for commerce, but also for military purposes, allowing the native troops which it is proposed to raise in the Senegal and Congo region to be transported to the north of Africa or even across the Mediterranean into France under the protection of the fleet. The present expedition consisted of a number of leading engineers and officers of the War Department, and a caravan of fifty men and 120 camels started from El Aoulef, the southern terminus of the Algerian railroad, in order to cross the desert. The expedition divided at Silet in order to explore several different regions. Among others, Dr. Niger took a southeastern route, so as to find the best conditions for running the railroad as far as Lake Tchad. His party then returned through British Nigeria by way of the new railroad from Kano to the coast. The other expeditions followed different routes in order to trace lines for the general project, and in all cases the proposed lines make connection with already-existing railroads in the southern region lying between Timbuctoo and Lake Tchad.

### WILD HONEY IN SOUTH AFRICA

A NUMBER of curious facts concerning the wild honey of the northern Transvaal have been published in a South African agricultural journal, in which the writer, Mr. E. N. Marais says that two distinct kinds of honey are recognized, viz., the ordinary golden-yellow honey, common to all parts of the world, and a snowy white kind, known to the Boers as "sheep-tail fat honey." The latter is described as beautiful in appearance and of most delicious flavor; it is also reputed to possess valuable therapeutic qualities. When expressed from the comb it almost immediately assumes the consistency of vaseline. Its special qualities are said to be due to the fact that the bees extract it only from certain grasses. The hives are usually in hollow trees; sometimes in ant-bear holes or ant-hills.

Gathering wild honey appears to be a favorite pursuit of the Transvaal native, and one that has some peculiar features. The bee-hunter wears no protective clothing, but appears to be so thoroughly inoculated with formic acid as to be immune to its effects.

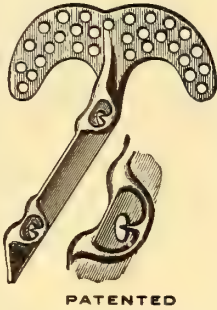
The favorite honey is produced by a stingless bee, called the "moka," of which there are two species. The larger of these builds only in the ground and in very hard soil. The hive is found at the bottom of a shaft having the diameter of a lead pencil, and from two to five feet deep. The honey is not stored in the comb, but in wax bags, each about as large as a good-sized thimble; these are cemented together with wax, forming a cluster about the size of an orange.

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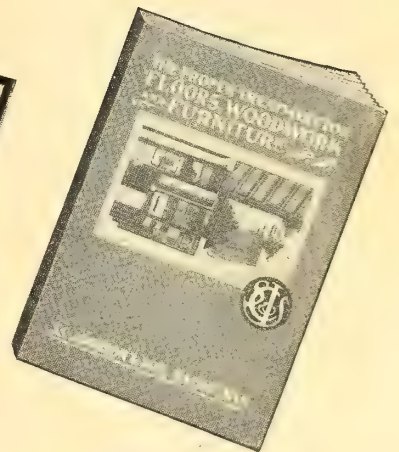
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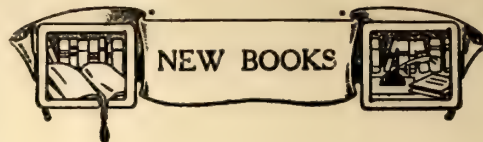
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**BY-PATHS IN COLLECTING.** By Virginia Robie. New York: The Century Company: 1912. Cloth, 8vo. Illustrated. 565 pages. Price, \$2.40.

Miss Robie's "By-Paths in Collecting" is "dedicated without permission to all collectors," but collectors should feel pleased and complimented that Miss Robie has given them so delightful a volume. The twenty-one chapters concern themselves with such topics as "Collecting Old Pianos," "The Quest of the Quaint," "The Sheen of Old Pewter," "Hour-Glass and Sun-Dial" and "Chinese Influence" and the illustrations liberally scattered through the generous extent of text are well selected.

**INDOOR GARDENING IN ROOM AND GREENHOUSE.** By H. H. Thomas. New York: Cassell and Company, Limited: 1912. Cloth, 16mo. Illustrated. 152 pages.

Flower growing in the home has made great progress during recent years, probably for the reason that as the love of gardening has increased so has the discovery been made that a greater variety of plants may be grown in room and window. As may be gathered from the pages of this helpful book, it is possible, without an outdoor garden, to cultivate plants, remarkable for the beauty of their flowers or foliage, and to enjoy one or another of them throughout the year.

**EGYPTIAN DAYS.** By Philip S. Marden. Boston: Houghton Mifflin Company: 1912. Cloth, 8vo. Illustrated. 329 pages. Price, \$3.00 net.

Mr. Marden's aim has been to provide a book containing the indispensable information, and at the same time so to guide the traveler that his further reading may be carried on to the best advantage. The book is illustrated from more than two score excellent, freshly taken photographs of Egyptian scenes, and with a number of helpful maps. It has a strikingly beautiful cover.

**THE CASTLE OF ZION.** By George Hodges, D.D. Boston: Houghton Mifflin Company. 1912. Cloth, 8vo. Illustrated. 200 pages. Price, \$1.50 net.

Dean Hodges's previous collection of Bible stories have won an assured place for themselves among juvenile literature. In his third book he takes up the Old Testament story where he left off in "The Garden of Eden," and carries on the tale from David to Job. The book is issued in holiday style uniform with "The Garden of Eden," and is beautifully illustrated.

**THE LAND OF THE RISING SUN.** By Gregoire de Wollant. New York: The Neale Publishing Company: 1905. Cloth, 8vo. Gilt top. 401 pages. Price, \$1.50.

This work is of intense interest, for it is a Russian estimate of Japan, written by a clever, keen-sighted Russian, a traveler, a student, and a man of public affairs, who might have been excused for viewing Japan through the eye of prejudice. But he is a most sympathetic writer, and has the faculty of describing the life and customs of the Japanese in a most entertaining way. There is so much in this volume not to be



found elsewhere, perhaps, that, despite its having been written a few years ago, it should be carefully read by all who concern themselves with the progress of Japan.

**COLONIAL HOMES AND THEIR FURNISHINGS.** By Mary H. Northend. With numerous illustrations. Boston: Little, Brown & Co., 1912. 8vo. Price, \$5 net.

Miss Northend's name is a familiar one to magazine readers. For some years she has been a steady contributor to the more important home magazines published in this country. As a writer on the home and its decoration, she has thoroughly familiarized herself with architectural styles and with furnishings. All this experience and knowledge is reflected in the book before us. Lavishly illustrated and beautifully printed, it conducts the reader into many of those historic dwellings of New England which may be regarded as the acme of architectural perfection and of good taste in interior decoration. There can be no question that Miss Northend has collected a valuable amount of material, which is here presented in such form that both the professional architect and decorator and the general public can profit by it.

**MODERN COTTAGE ARCHITECTURE.** By Maurice B. Adams, F.R.I.B.A. John Lane Company. New York, 1912. Cloth. 8vo., gilt top. Illustrated. 248 pages. Price, \$3.50 net.

This is the second and an enlarged edition of Mr. Adams' book on modern cottage architecture. The English cottage architecture of to-day, as in former times, deserves study and attention by reason of its excellence, serving, as it does, to inspire so much of our own cottage architecture. Therefore, although an English book by an English authority, and illustrated by plates reproducing English examples of cottages, Mr. Adams' volume should be in the hands of every American homemaker who plans to build a cottage, as it is full of valuable suggestions and the reproductions of floor plans and photographs, both of interiors and exteriors, are well chosen.

**MAKING A ROSE GARDEN.** B. Henry H. Saylor. New York: McBride, Nast & Co., 1912. Cloth; 16mo.; 53 pages. Price, 50 cents net.

The writer of this little book does not pretend to be an experienced authority in the growing of Roses, but he presents a readable little essay containing facts that the amateur rosarian will find useful, and matter compiled from dependable sources. One does not just see, however, why material to the limited extent of that contained in Mr. Saylor's book should be put into a volume by itself, as it would seem fully as convenient and far less expensive to present it through the columns of some periodical devoted to gardening.

**THE PRACTICE OF OIL PAINTING.** By Solomon J. Solomon, R.A., Philadelphia: J. B. Lippincott & Company: 1912. Cloth, 8vo. 278 pp. Price, \$1.75 net.

This is an admirable Art book of incalculable service to all who would be painters. Primarily intended for the use of Art students, it contains two elements of special value to Art teachers: the exposition of a method by which the round object can be reduced to the flat, and the collection of plates made from drawings of the human figure and its details, of casts, and a still-life subject. Many of these are ideal for high-school students to copy and emulate, being supplemented by fine repro-

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NINETEENTH CENTURY ENGLISH CERAMIC ART. Boston. By J. F. Blacker. 1911. 8vo. 534 pp. Price \$3.50 net.

This beautiful book contains 96 pages of plates and 150 line drawings. It is a very handsome specimen of book making, and will appeal to all connoisseurs. The collector of old English pottery and china and all others interested in ceramic arts have long needed a volume that is at once a practical guide combined with a history in pictures of the work of the old master potters. Mr. Blacker, who is undoubtedly the best authority on the subject, here presents concisely the story of the great industry represented by such old-fashioned potters as the Adams, Copelands, Minton, Wedgewoods, Hadley and Linthorpe, as well as those of more recent date. The numerous illustrations, all carefully selected, present nearly every type and form of pattern, from the blue printed English and American scenery to the most elaborate painting, gilding and modeling, the masterpieces of the later potters. No collector can afford to be without Mr. Blacker's new book, which is the first in the Nineteenth Century Historical Art Series.

THE LIFE OF JAMES MCNEILL WHISTLER.

By E. R. and J. Pennell. New and Revised Edition. Illustrated. J. B. Lippincott Co.

The Pennell "Whistler" has had a large and interesting public at its command since its two-volume first edition of 1908. During the three years between the first publication and the present volume much new material has come into the hands of the authors, and a complete revision has been necessary. Also, many of the older illustrations have been replaced by new ones, a number of which are produced for the first time, so that we have now what is practically a new "Life" of Whistler with nothing subtracted from the liveliness of the style or the anecdotal fullness of the descriptions.

OXFORD GARDENS. Based upon Daubeny's Popular Guide to the Physick Garden of Oxford. By R. T. Günther, M. A. Fellow of Magdalen: Marshall & Company, MCMXII. Cloth, 16mo. XV, 280 pages.

The gardens of England are so well developed and cared for that even a hint of a lack of knowledge of them arouses a feeling which proclaims that none worthy of the name will be willingly allowed to be permanently slighted in horticultural history or by a garden-loving public. The author of the Oxford Gardens assumes that the oldest one in Great Britain is not as well known as it ought to be, although since 1616 he lists eight books that have been issued on the Oxford Botanic Garden and fifty-three other works relating to it. Every feature of the Garden is exhaustively treated by Mr. Günther and these include all kinds of plants, trees, weeds, climate and soil, herbariums, finance, government, visitors, prints, parks, houses, library, museum and laboratories. Appendices, one index to the Botanic Garden and another to the College Gardens and the Parks complete the contents of this exquisitely and plentifully illustrated volume. On the title page standing apart is the mighty line:

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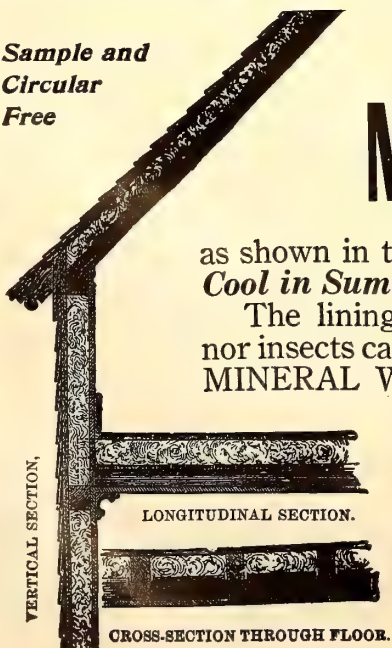
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**A BOOK OF HAND-WOVEN COVERLETS.** By Eliza Calvert Hall. Boston: Little, Brown and Company: 1912. Cloth. 8vo. Gilt top. Illustrated. 279 pages. Price, \$5.00 net.

In "A Book of Hand-Woven Coverlets," Eliza Calvert Hall has set herself the task of raising the apparently commonplace into the "realm of art." Many books have been written about the Oriental rug, but not till now has a similar recognition been accorded the hand-woven coverlet. Yet it is a subject worthy the pen of any American writer, and whoever reads these pages will hereafter see in the American coverlet all that the author sees: "Poetry, romance, religion, sociology, philology, politics, and history."

It may seem a long distance from works of fiction like "Aunt Jane of Kentucky" and "The Land of Long Ago" to a monograph on coverlets, but as in the "Aunt Jane" stories she showed us the pathos and romance that lie in humble lives, so in the present volume she shows the beauty, the art, the historic associations, that cluster around the old hand-woven bed-covers of "Aunt Jane's time."

The material for the book, however, was gathered north, south, east, and west. The work is one of original research extending over a period of four years. The author has the facts of her subject well in hand and leads the reader from chapter to chapter where no detail is dry and every page is interesting.

**A TEXT-BOOK OF DESIGN.** By Charles Fabens Kelley and William Luther Mowll. Boston: Houghton Mifflin Company: 1912. Cloth, 8vo. Illustrated. 134 pages. Price, \$2.00 net.

This text-book of design will be useful to those who are desirous of establishing in their own minds standards of judgment for things which they see about them, especially to those beginners in the study of designs who are not ready for work of an advanced character. "A text-book of Design" is the statement for design of the universal laws of expression which have been so amply developed in music and in literature. The theory here set forth is new in treatment rather than in substance. The theory of pure design now generally accepted is presented with but a few minor points of difference.

**A WANDERER IN FLORENCE.** By E. V. Lucas. New York: The Macmillan Company., 1912. Cloth, 8vo. Illustrated. 390 pp. Price, \$1.75 net.

The natural kindness, the high spirit of the Florentine people, the wonderful masterpieces of art created by her great men, who in every age have stood in the front of art and science, rivalize with the gentle smile of her splendid sky to render Florence one of the finest towns, the flower, indeed, of beautiful Italy. In "A Wanderer in Florence" Mr. E. V. Lucas, one of the most graceful writers of to-day, leads the reader into the true Florentine atmosphere, as nearly as the pages of any book could do that, and anyone who has not forgotten "Romola" will find keen pleasure in this excellent book on Romola's city.



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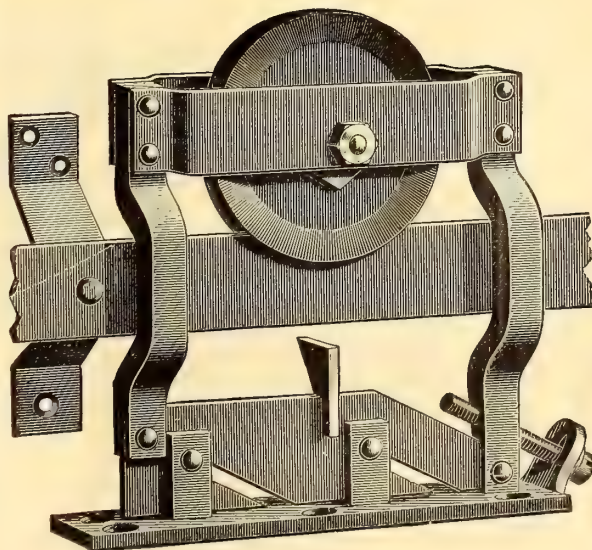
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Sometimes when your telephone rings and you answer it, you are told by an office boy that Mr. Smith wants to speak to you. Then you wait with your ear to the receiver; you may perhaps hear Mr. Smith dictating a letter or carrying on a conversation; anyway, you wait and wait and wait. When at last Mr. Smith does turn to the telephone, he does not make any apology for his delay. You think that the next time you are thus made to wait upon Mr. Smith's convenience you will ring off and teach Mr. Smith a lesson. But somehow you are too gentle—or too cowardly—ever to do it.

Frequently, through "Central's" mistake, you have been connected with some one who wants another number. The person, suspicious of your voice, does not say, "Hello! Is Mr. So-and-so there?" He says, "Hello! Who is this?" In the circumstances, it is a peculiarly irritating query. You do not see why you should be called from your dinner or your work to tell some stranger your name. So you answer coldly, "This is number five five one." "Well, I want number five nine one," the voice replies, complainingly, as if you were to blame for the blunder.

Perhaps you have given Central a number, and Central has in some way got the lines crossed, so that you find yourself breaking in on someone's else conversation. Usually in that case you are not given the chance to apologize civilly for the unintentional intrusion. "Get off the line!" an angry voice will say to you; and you "get off," wishing that you knew the name of the ruffian.

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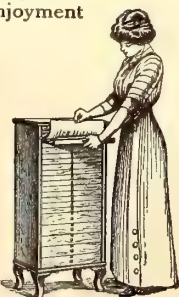
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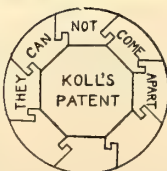


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## ELECTRICITY AND DIET

SCIENTISTS have been looking for some method of replacing the multiple ailments which are needed to keep up the human body, by food in a concentrated state, so that it could be absorbed with less fatigue. On the other hand, a French scientist, Prof. Bergonié, claims that electricity will solve the problem. We have already mentioned some results which he obtained in this direction, according to the account presented by him to the Science Advancement Congress. Since then he has continued his researches and arrived at results which have almost a sensational character. Before this he simply proposed the idea that electricity could be made to replace food; that is, by adding to the heat energy absorbed by the body, so that less food need be taken into the system. At present he is making actual experiments which appear to prove this conclusively according to his communication made to the Academy of Sciences. The experiments were made during the last few months at his laboratory at the Bordeaux University and fully confirmed his theories on the subject. His method, known as "diathermy," or application of low tension and high frequency currents to the human body, is able to make up for a part of the alimentation of the system by furnishing a large amount of heat to the body, instead of producing the heat from food materials which need to be consumed or indeed burned in the system, this giving rise to overwork of the physiological organs of the body. Such electric currents, as Prof. Bergonié says, will pass through the body without causing the least feeling; and with a current of 2 to 3 amperes strength and a voltage of 1,000 to 2,500 volts per hour about 1,000 calories of heat can be furnished per hour, this being over one third of the daily food ration. The following test will bring out the remarkable results which can be obtained by this method. He applied the electric treatment to a man 5 feet 10 inches high, whose weight before the treatment was only 110 pounds. The patient ate a great deal of animal food, but was in very bad condition, as he could not walk over 300 feet without needing aid. He was unable to work and was very sensitive to cold. After a series of treatments of 40 minutes' duration by the electric method, this corresponding to an absorption of heat equal to about 1,700 calories each time, the patient began to improve rapidly, and at the end of the treatment he gained considerably in weight. In fact, he then weighed as much as 140 pounds, which makes a gain of about 30 pounds. Dr. Bergonié states that the patient can now walk for hours without fatigue, and his physical vigor is restored to the normal. He is able to stand all degrees of heat and cold, and his general appearance is very good. The author considers that the time is not far distant when all troubles due to insufficient nutrition will disappear under a series of electrical treatments by high frequency currents.

## BLACK OPALS

BLACK Opals are commonly the result of artificial coloring, but true black opals have been mined in a small district at the head of the River Darling in northern New South Wales during the past nine years. The output was at first very small, but for a few years amounted to 30,000 to 40,000 per annum. At present, according to a consular report from Adelaide, they have become extremely rare, hardly any having been found during the last nine months.



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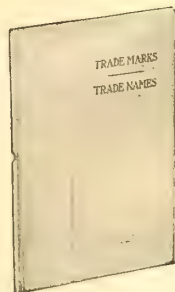
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**THE CLEVERNESS OF A WASP**

IN his book, "Two Bird-Lovers in Mexico," Mr. C. W. Beebe, the author, describes the manner in which a wasp towed by water a load of freight too heavy to be borne through the air. The incident makes plain why water carriage is cheaper than carriage by land.

Picking up a stone from near the water one day, I alarmed a brown spider, which rushed out from beneath it. Instantly a metallic green wasp, less than an inch in length, darted down, and the two struggled fiercely together. The contest was short, and the spider's legs soon hung paralyzed and helpless.

The wasp first flew five or six feet into the air, circled round once or twice, then returned, and laboriously dragged its prey (which was larger than itself) to the top of a rock, and then tumbled headlong down the opposite slope into the water. "A very foolish wasp," quoth I. "But wait; we know not what to expect of these tropical creatures."

Without an instant's hesitation, as if it were an every-day habit or instinct, the wasp stretched out its four front legs upon the surface of the water, grasped the floating spider with its two hind legs, spread its wings, and buzzed merrily up-stream over the ripples! The insect could not possibly have flown with this heavy burden. But the end was yet to come.

The wasp evidently wished to reach a large boulder some two feet from shore, past which the water swirled rapidly. After several ineffectual attempts to tow its burden across, it clambered up along a rock on the shore, dragging the spider just clear of the water until it came to a spot where the stream ran with less force. Here it again launched out, keeping close to shore.

This time it reached a point a foot or two upstream above the boulder. Then the wasp turned abruptly outward, redoubled its efforts, and instantly was tumbled and rocked about in the midst of the ripples—which, to it, were waves of no mean size. It was carried swiftly downstream, but by aiming toward the rock and working its wings frantically so that they were merely a dim haze, it succeeded in reaching and remaining in the eddy below the boulder—still water—across which it easily ferried its burden.

The fact of the little wasp using the water as a medium upon which to propel its burden was marvelous enough, but the quick succession of complex events, met with so much seeming intelligence and with such apparent resource of expedient and such despatch, left us astonished beyond expression. Whether blind instinct, or a chain of coincidences, or any higher phase of thought prompted the actions of the wasp, I will not attempt to say, but to the observer able to watch the whole scene of operations and to see at a glance all the attending causes and effects, the *apparent* philosophy in the actions of the insect is startling.

**PURIFYING THE AIR IN ROOMS**

TO purify the air of offices or sick rooms soak a few pieces of brown paper in a solution of salt-peter and allow them to dry. When desired for use, lay a handful of flowers of lavender, which can be gotten at any drug store, on a tin pan with a few pieces of the paper and light. The aroma is refreshing and agreeable and drives away insects. If hot water is procurable a few drops of oil of lavender in a glass of very hot water is good. It purifies the air at once and effectually rids the room of flies and insects of all kinds.

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**Scientific American Supplements 1567, 1568, 1569, 1570 and 1571** contain an elaborate discussion by Lieut. Henry J. Jones of the various systems of reinforcing concrete, concrete construction and their applications. These articles constitute a splendid text book on the subject of reinforced concrete. Nothing better has been published.

**Scientific American Supplement 997** contains an article by Spencer Newberry, in which practical notes on the proper preparation of concrete are given.

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**Scientific American Supplement 1534** gives a critical review of the engineering value of reinforced concrete.

**Scientific American Supplements 1547 and 1548** give a resume in which the various systems of reinforced concrete construction are discussed and illustrated.

**Scientific American Supplements 1564 and 1565** contain an article by Lewis & Hicks, in which the merits and defects of reinforced concrete are analyzed.

**Scientific American Supplement 1551** contains the principles of reinforced concrete with some practical illustrations by Walter Loring Webb.

**Scientific American Supplement 1573** contains an article by Louis H. Gibson on the principles of success in concrete block manufacture, illustrated.

**Scientific American Supplement 1574** discusses steel for reinforced concrete.

**Scientific American Supplements 1575, 1576 and 1577** contain a paper by Philip L. Wormley, Jr., on cement mortar and concrete, their preparation and use for farm purposes. The paper exhaustively discusses the making of mortar and concrete, depositing of concrete, facing concrete, wood forms, concrete sidewalks, details of construction of reinforced concrete posts, etc.

**Scientific American Supplement 1586** contains a review of concrete mixing machinery by William L. Larkin.

**Scientific American Supplement 1583** gives valuable suggestions on the selection of Portland cement for concrete blocks.

**Scientific American Supplement 1581** splendidly discusses concrete aggregates. A helpful paper.

**Scientific American Supplement 1595 and 1596** present a thorough discussion of sand for mortar and concrete by Sanford E. Thomson.

**Scientific American Supplement 1586** contains a paper by William L. Larkin on Concrete Mixing Machinery, in which the leading types of mixers are discussed.

**Scientific American Supplement 1626** publishes a practical paper by Henry H. Quimby on Concrete Surfaces.

**Scientific American Supplement 1624** tells how to select the proportions for concrete and gives helpful suggestions on the Treatment of Concrete Surfaces.

**Scientific American Supplement 1634** discusses Forms of Concrete Construction.

**Scientific American Supplement 1639** contains a paper by Richard K. Meade on the Prevention of Freezing in Concrete by Calcium Chloride.

**In Scientific American Supplement 1605** Mr. Sanford E. Thomson thoroughly discusses the proportioning of Concrete.

**Scientific American Supplement 1578** tells why some fail in the Concrete Block business.

**Scientific American Supplement 1608** contains a discriminating paper by Ross F. Tucker on the Progress and Logical Design of Reinforced Concrete.

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Scientific American Supplement 528 describes Inclined-shaft Rotary Engine, using the universal-joint principle.

Scientific American Supplement 558 describes the Kingdon Engine, a "wobble-disk" design.

Scientific American Supplement 636 describes Riggs' Revolving-cylinder Engine, suggesting the present Gnome motor.

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Scientific American, No. 23, Vol. 104 describes Jarman's Engine, on the sliding-valve principle.

Scientific American, No. 14, Vol. 106 describes the Augustine Rotary Engine, with novel features incorporated in the sliding-valve design.

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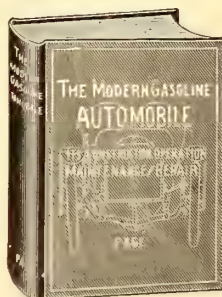
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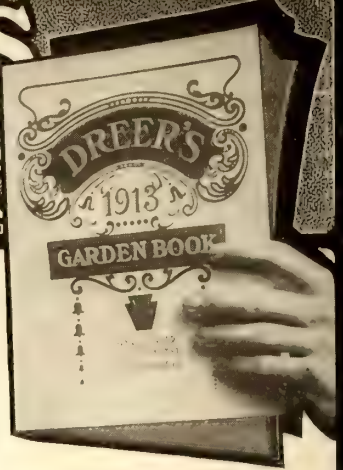
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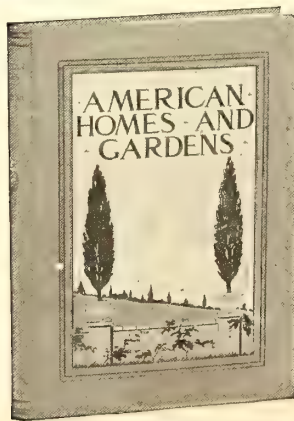
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## INCUBATORS AND SITTING HENS

By E. I. FARRINGTON

NO one is competent to say that it is better for an amateur to use an incubator than to rely on sitting hens, or to give advice of the opposite nature. It all depends upon the amateur, for the personal equation looms large in any phase of poultry keeping. Some poultry people like to fuss with broody hens while others find more satisfaction in studying the points of a hatching machine. Some succeed with one method and fail, or at least do not get satisfactory results with the other.

Whatever method is adopted, there is just as much truth as ever in the time-worn adage that it is folly to count one's chickens before they are hatched. So many factors enter into the matter. Perhaps the eggs are not strongly fertile, which shifts the responsibility to the breeding pen. Perhaps they have been kept too long, which means more than two weeks; or under unfavorable conditions, as in a very warm room or a damp place, instead of at a low temperature in a dry corner. Early in the season, eggs often are left in the nests until they have become chilled. In order to have a good hatch it obviously is necessary to use only hatchable eggs, and people who buy eggs for hatching at random are taking long chances.

March and April are the months for the amateur to hatch his chickens—the heavier breeds, like most of those which lay brown eggs, in March, and the lighter breeds, like the Leghorns and Anconas—the white egg breeds, in short—in the latter month. This comparatively late hatching gives the amateur a decided advantage over the professional poultryman who must begin his work in January or February, for the eggs have a much higher percentage of fertility as the season advances. Moreover, it makes it much easier for him to raise his chickens, for he may brood them out of doors in most sections of the country.

If only a few chicks are needed, an incubator is out of the question. If fifty or more are to be raised, it is well worth considering. To make sure of raising 100 chicks, it is necessary to set 200 eggs. This is a point which the novice is prone to overlook, in his first enthusiasm. As he gains in experience he will be well satisfied if he raises 100 chicks to maturity from a setting of 200 eggs. Many times not over 50 per cent. of the eggs set produce live chicks and it is not unusual for but half of these chicks to mature. On that basis it would require 200 eggs for fifty chicks, but we are counting on better luck—or better eggs.

But how fares the novice with his 100 chickens when the danger age is passed and it becomes really safe, at last, to count them? Well, this count is pretty sure to reveal at least fifty cockerels. These cockerels will serve to grace the dining table on Sundays and holidays for nearly a year and do their little part in cutting the cost of living right well, but their presence

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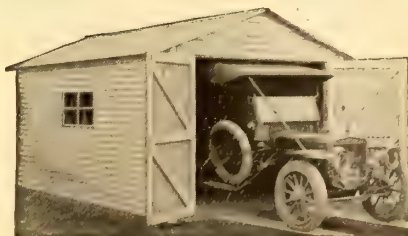
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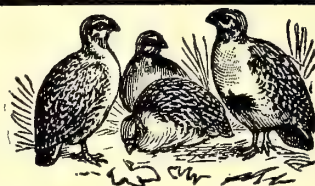
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leaves the owner with but fifty pullets. So we find that in order to renew a flock of fifty pullets every season—and this should be done—at least 200 eggs must be set. To be really on the safe side, the number should be increased by fifty.

Now it is much more desirable to have all the chicks of an age than to have them stringing along in assorted sizes, and to accomplish this with setting hens means getting together a lot of broody biddies, which is not always easy, especially in sections where the non-sitting breeds are in favor, as around New York. So, many times, the incubator comes to be hailed as a benefactor.

In the establishing of mammoth hatcheries in various parts of the country an entirely new twist has been given the poultry industry. Thousands of eggs are set at one time in these plants and chickens are hatched by the wholesale, both in Spring and Fall. Then they are expressed, when a day old, to customers far and near. This plan solves the problem of getting the chicks without the bother incidental to hatching them, but adds somewhat to the cost and makes it impossible for a breeder to develop a strain of his own. This latter is an important point, for many breeders have been able by careful selection to build up a strain of fowls laying many more eggs than the average hen of the breed. To meet this difficulty, some owners of large hatching plants have undertaken what is termed custom hatching. They receive eggs sent them by their customers, place them in their machines and ship the chicks that are hatched, charging a fee for the work involved. It is interesting to note that this is almost precisely the practice which has prevailed in Egypt for thousands of years, all the people in a locality taking their eggs to a central hatching plant, leaving them with the man in charge and coming back at the end of three weeks for the chicks.

It will doubtless be a long time before the majority of poultry raisers cease to hatch their own chickens in this country and the yearly sale of incubators is very large. Incubators are of two types—hot water and hot air. There are good and bad examples of both. The amateur is foolish to buy any but a high-grade machine. A combination of circumstances may result in a wonderfully good hatch with a cheap machine, so that the testimonials one reads may be genuine, but as an investment an incubator of the poorer class is to be avoided. It will not stand up to the work cut out for it year after year. Even the best is none to good, truth to tell, but the high-grade machines will not disappoint in service and will require but a minimum of attention.

It hardly pays to use an incubator of less capacity than 120 eggs, except for special purposes, and if enough eggs to fill a larger machine can be saved up without having them too old, there will be an advantage or two in setting 200 or more at once. It is practically as easy to care for a large as for a small machine and more chicks will be of an age. On the other hand, if anything goes wrong, the loss will be greater.

It is not for me to say which type of machine is the better. Hot water and hot air alike are capable of hatching a large percentage of hatchable eggs and the fact that both are being used successfully seems to indicate that there is little choice. It is not a bad plan to write the nearest experiment station and be guided somewhat by the tests made there.

Any writer who dogmatically lays down





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a series of rules for operating an incubator makes a mistake. Experts differ widely in their methods. Some sprinkle the eggs, some lay wet blankets over them; many do neither. Some keep the door religiously closed after the eggs begin to pip; others stick in a match to permit the entrance of a very little air. One successful breeder takes out the eggs after they are pipped and wets them, contrary to all written rules. The best plan for the amateur is to follow without deviation the directions which come with the machine until he has sufficient experience to warrant experimenting a little.

Popular as the incubator is, broody hens are by no means a back number. One of the largest fanciers in the country, breeding chickens by the thousands, depends upon hens almost entirely. The management of sitting hens is not a difficult matter. If the amateur must be irregular in his hours or if he is not methodical in his habits, it may be for his best interest to hatch his chickens with hens, for their instinct helps out on occasions when an inanimate machine simply succumbs to conditions.

Probably the most important point is to set several hens at once—seldom less than four. Then all the chicks which hatch may be given to one, or at the most to two. It is ridiculous to have a hen trailing around with two or three chicks. The nests should be shallow and round, so that the hen may move the eggs about without breaking them. If the nest is deep, she is likely to break the eggs when she steps in. In case an egg is broken, all the others which are smeared must be washed with warm water and dried immediately. All the eggs should be tested twice as are eggs in a machine; if many are removed, the hens may be doubled up on those which remain.

A box with a shovelful of earth in the bottom and hay over the earth makes a good nest, and it is customary to set the hens in a separate room. It has been found entirely feasible, however, to set hens in the poultry house by using a board or netting to cover the front. Late in the afternoon, when laying is over, the sitters are allowed to emerge from the nests to feed and dust with the other hens, but the attendant must watch to see that they go back on the right nests. This plan effects a decided saving in labor and the hens are more inclined to set faithfully than if moved to new quarters. The protecting screen or board prevents their being annoyed by the other hens.

One other point is extremely important. The sitting hen must be kept free from lice. She should be dusted with Persian insect powder or one of the prepared lice powders when she is set and once a week thereafter. Many a hen has died on the nest as a result of being over-run with insects, and every year hundreds of hens desert their eggs for this cause—only to be soundly berated by their indignant but neglectful owners.

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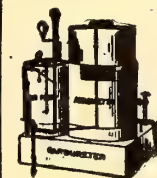
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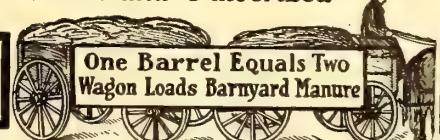
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WITHOUT doubt one of the most neglected possibilities in connection with the home garden is the "frames." Good results are to be had with either the cold-frame or the hot-bed, but by far the most economical arrangement, measured by the results to be had, is a combination of both.

Not only may the garden be forwarded several weeks and made better in every way (which is generally the only use made of them), but by proper management out-of-season crops can be matured in them, and they will be kept in active service nine months in the year instead of the usual three or four. Tender lettuce, crisp radishes and cucumbers, prime tomatoes and luscious melons may be had weeks before the earliest out-of-doors crops, the first few pickings of which—from the "extra early" (and tough) varieties—are usually of inferior quality.

There is not space here to go into any description of the details of construction of the "frames." It is merely a shallow sunken box or pit, of any desired length, and of the following dimensions: Six feet wide by, approximately, two feet at the back, and one and one half feet in front, in inside depth, for cold frames, and a foot or so deeper for "hot-beds." The sides are put part way into the ground, and may be banked up all around on the outside, with earth or ashes, to keep out the cold. The cold-frame depends for its heat upon the sun's rays, which are held captive by the glass "sash" or covering. These sash are usually made six by three feet in size, and cost from two to three and one half dollars, completely glazed and painted. The same sashes are used for "hot-beds," but in this case additional heat is supplied by decomposing, or "heating," manure, a layer of which, twelve to twenty-four inches in thickness, according to the severity of the weather, is placed beneath at least four inches of soil, in the frame, just prior to the time it is desired for use.

#### COVERINGS FOR FRAMES

In order that the following directions about various crops may be more definite and clear for the reader, I shall describe here briefly the various forms of covers which are used for work with the frames.

First comes the standard sash, mentioned above. It is simply a window of suitable size (three by six feet) for covering the frame. Then there is the double-light sash which has an air-space (forming a non-conducting layer) between the two layers of glass. This is a very valuable addition to the garden outfit as it has great advantages over regular type, chief of which is, of course, its frost-resisting qualities. Every operator of frames should have at least a few of these new-type sash. "Shutters" are made of thin boards (one half or seven eighths inch), and were formerly used very extensively for providing an extra covering over the glass sash on very cold nights. "Mats," however, made of burlap padded with cotton and wool waste, are now largely used in their place, and are much more easily handled. "Cloth sash" are made the same size as the others, and are covered

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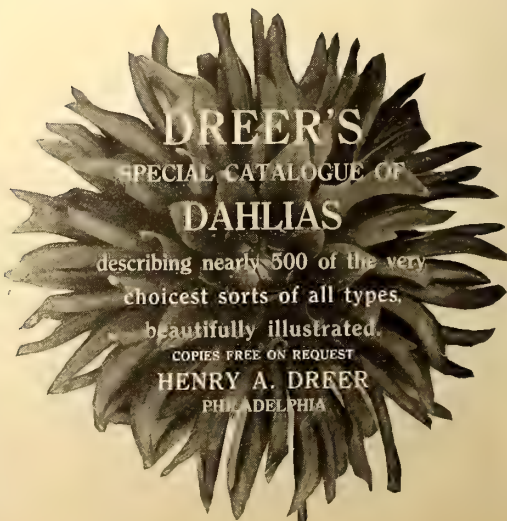
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with a special water-proofed "protecting cloth" stretched over a light wooden frame. This cloth costs but a few cents a yard, and comes in light, medium and heavy weights, and may be put on in a single layer, or double, stretched over both the upper and lower surface of the frame, to provide an air space between. The cloth sashes have the advantage over the glass in that they provide some ventilation and require much less attention. They will not, however, keep out quite as much cold nor let in as much sunlight. Plants, however, thrive well beneath them. They are an almost indispensable aid to the gardener, and as they cost very little (forty to seventy-five cents complete) everyone who grows vegetables at all should provide himself with several.

#### BIG CROPS OUT OF SEASON

The vegetables which are suited for this frame gardening may be considered in two classes—the *hardy* and the *tender* ones.

All of the former will stand being frozen slightly, especially if care is taken to let them thaw out *in the shade*, and to give them a good drenching with the cold water available. They include lettuce, radishes, beets, cauliflower, carrots and turnips. The frame should be so situated that perfect drainage is possible, and the soil made rich and light by the addition of a thick coating of old, well-rotted manure, thoroughly spaded or forked in. Water too, should be available in generous quantity.

**Lettuce:** This peerless salad plant is ideal for growing in frames, as it thrives in a cool temperature, occupies little space and matures quickly. Into the first hot-bed, prepared in February or March, put a few dozen plants of some good forcing sort, such as Grand Rapids (loose-headed) and Hot-house, Hillinger's Belmont, or Big Boston and Rapids may be planted six inches apart each way, but the others should go at least eight inches, in rich soil. Water, sparingly at first, and only on bright sunny mornings, keeping the foliage as dry as possible. After the plants are well started a very little nitrate of soda, sprinkled about them, but never touching the leaves, will hurry them along. If you have not started your own plants in the house, you can get them from some local greenhouse, or by mail. The night temperature should be forty to forty-five, and the ventilation should be given in the day as soon as the temperature reaches sixty-five to seventy. The more air the healthier the plants! For a succession, seed should be sown every two or three weeks, in a plot, and then transplanted to about three inches each way, before setting in permanent position.

**Radishes:** Rapid Red and Crimson Giant Globe are two excellent sorts for forcing in frames. I plant them in alternate rows, four inches apart, and the former are ready to pull by the time the latter, which grow much larger, need all the room. Work a little land plaster into the soil, sow the seed *thinly* to avoid much thinning, and give the bed a good watering to insure quick germination. Temperature same as for lettuce.

**Beets:** Early Model is one of the best quality forcing sorts. Seed should be started and once transplanted, same as lettuce, before setting in soil. Or they can be sown directly in the soil, and a crop of lettuce or radishes taken off between the rows, which are ten to twelve inches apart, before the beets require the room. Set on thin to four inches apart in the row.

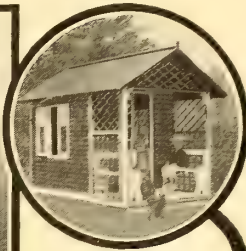
**Carrots:** Early Nantes and Chantenay (Model) are good for growing in frames. Sow in rows one foot apart, with two rows of radish, or one of lettuce (Grand Rapids, Tom Thumb or Mignonette plants) between them.



Garage



BUNGALOW



Play House

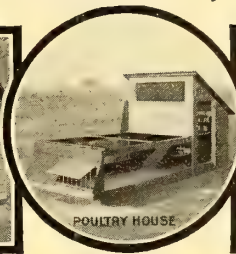
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1. Radioe	\$3.00	\$22.50	7. Elegance	\$3.00	\$22.50
2. Opaline	3.00	22.50	8. Signae	4.00	30.00
3. Esthetic	2.50	18.75	9. Gigantic	Sold	
4. Graceful	3.00	22.50	10. Harmonious	only	
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Six first named kinds plus Gigantic for \$20.00—7 bulbs. Eight first named kinds plus Gigantic and Harmonious \$30.00—10 bulbs. Eight first named kinds plus Gigantic and Harmonious, Conquest and Dazzling for \$50.00—12 bulbs.

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To have a garden that is not ordinary, you must have some of Luther Burbank's original flowers and plants. No matter how modest your garden is, you can afford the exclusive Burbank features for cottage garden as well as conservatory. The price now within reach of all. We are sole distributors of Luther Burbank's horticultural productions. None original without our seal.

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Any 5 of the above, \$1  
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### The Garden Novelty of 1913 Burbank's Rainbow Corn

Beautiful and exquisite in colorings as Orchids—a flower in bloom from the time the young shoots appear until the heavy frosts of autumn; nothing like it for decorative effects, for garden, cutting, or corsage bouquet; leaves variegated with brilliant crimson, yellow, white, green, rose, and bronze stripes; a bed of it in your garden looks like its name—RAINBOW. Hardy and will grow with little attention. Your garden with Burbank's Rainbow Corn will be the admiration of every one who sees it. Order now—today—while the supply lasts. Fifty cents the package.

#### Burbank's New Shasta Daisy The Westralia

You all know the famous Luther Burbank creation, the Shasta Daisy, with its huge white flowers with soft, velvety gold centers—the world-wide popular flower creation of the century.

The Westralia Shasta is a new type, of pleasing cream color, semi-double, three to four inches across, produced on fairly long stems in bewildering profusion, with remarkable resistant vigor and ability to overcome ill-treatment and unfavorable conditions. Beautify your garden with this unusual Burbank novelty. Get it from the true original source. As with all original Burbank productions, the demand is great. Order before the supply is exhausted—today.

One plant, 75 cents; two, \$1.25; three, \$1.50. six, \$2.00; ten, \$2.50; 100, \$15.00.

With every dollar order we will send you upon request Luther Burbank's Instructions "How to Plant and Raise Flowers"—worth the price of the order.

Luther Burbank wants the people of all countries to enjoy the beauty and splendor of his new flower creations. Now for the first time, the original creations are within the reach of all. None genuine without seal.

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Designers and Makers of Garden Accessories

**Cauliflower:** If one has plenty of room, cauliflower of the finest quality may easily be forwarded in the frames. The plants, which should be very strong and stocky (preferably from three-inch pots), are set eighteen by twenty-four inches or even twenty four by twenty four. Soil should be very rich, and plenty of water is required.

**Turnips:** A few turnips for home use may easily be grown in the frames. Early White Milan is of fine quality. Sow very thinly in rows eight to twelve inches apart, and thin as soon as well started to about four inches in the row, or alternate with radishes, rows six inches apart. Avoid fresh or heavy manure.

#### THE WARM-BLOODED CROPS

When the hardy crops are about half-grown and the nights are getting less severe, the glass sash may be removed to another cold frame or hot-bed, and in their places the cloth sash may be used. In the new frame, made rich and kept warm in the same way, except that more attention must be given in covering with mats or shutters at night, as a temperature of fifty degrees or more should be retained if possible, beans, tomatoes, cucumbers and even corn, may be grown.

**Beans:** The early forcing varieties, such as Triumph of the Frames, Giant Forcer, Mohawk, are used. Plant only when soil has become warmed up, and is not too wet. Thin to three or four inches, in rows eighteen inches apart. Water foliage as little as possible, and work or pick while foliage is wet.

**Tomatoes:** Comet, Bonny, Best, Chalks Jewel, Earliana, are good sorts for this purpose. Plants should be strong stocky ones from three or four inches in pots. Set eighteen to twenty-four inches apart each way, in a deep frame. If they grow too tall before glass can safely be removed altogether, train temporarily in a small slanting stake. Later tie up securely to stout stakes four or five feet high, and cut out all suckers as they start.

**Cucumbers:** These may be planted directly in the soil, but of course earlier results will be had if they are started in four-inch paper pots before. One hill in the center of each three by six sash will eventually cover the entire space, but the intervening space may be used for beans or some other quick-growing crop in the meantime. Dust on tobacco-dust or sifted coal ashes to keep off the striped beetle. Davis Perfect is an unsurpassed cucumber for both quality and yield.

**Melons:** Early Hackensack or one of the several small-fruited extra early sorts of the same type, will do well in the frames. Treat the same way as cucumbers, and pinch out the ends of the vines when a length of four feet or so has been reached.

**Corn:** Golden Bantam Sweet Corn, which is dwarf growing but very early and exceptionally sweet, may be planted among early crops that one is beginning to remove, such as lettuce or beets, and by the time it is twelve to eighteen inches high the sash may be removed altogether, thus securing a crop of this delicious vegetable two or even three weeks ahead of the first outdoor planting.

Many other combinations besides those suggested above are possible, and will continue to suggest themselves to the person who once discovers what wonderful garden possibilities lie in the simple frames when they are worked to their capacity, instead of allowed to remain idle as soon as a few flats of seeds and plants have been removed from them.



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## RESTORING OLD FURNITURE

By ETHELBERT M. COLE

CAREFUL and skillful work in the refinishing of old furniture is of immense importance to the collector's complete enjoyment of the treasures which represent the fruit of so much patience and perseverance. Of course it occasionally happens that someone, unusually favored by Dame Fortune, is able to secure some much coveted object which is in perfect order, but this does not happen frequently and most antiquarians stand much in need of the aid of the patient and clever craftsmen who may be depended upon to restore their treasures to their original beauty.

Many collectors are so fully aware of the wiles and deceptions practiced upon them and are so anxious to avoid the nets and pitfalls prepared for their feet that they feel much safer in purchasing antiques, and furniture particularly in its unrepaired or unfinished state, for the chances of its really being "antique" are of course, much greater than if it be in perfect order. Most antique dealers of the better class, and particularly in England, carefully discriminate between an object in its original state and one which has been restored. In buying from a dealer of this class, however, one is quite safe and may invest in even the most carefully restored piece, feeling really assured of its antiquity.

The hesitancy which many people feel is due, of course, to the fear of having palmed off upon one some reproduction which, as such, may be excellent indeed. No one objects to purchasing a thing which is frankly a reproduction of an antique but anyone would resent being asked to pay the high price of something really old for an object which is of quite recent make.

It is possible to simulate the effect of age upon glass, metal, and china, but when it comes to furniture the frauds practiced upon unsuspecting collectors are such as would baffle ingenuity itself, and many of the truly wise prefer to invest only in such pieces of old furniture as are obviously old—by reason of their battered and forlorn condition.

Now, while in one sense the skill of furniture repairs is unfortunately often exercised in an unworthy cause, there is scarcely a collector who has not had occasion to bless the care and skill with which a clever cabinetmaker can restore the poor and the lame; the halt and the blind; of the fallen aristocracy of the old furniture painter. If a leg of a mahogany table be missing a carefully trained craftsman can easily secure wood of precisely the same color and copy a new leg from those which remain with such fidelity to the original that the deception defies detection even of the very keen. Sometimes even the greater part of a piece of furniture may be "built up" or restored from the pieces which remain, for a skillful workman becomes so familiar with the designs and proportions as the best old work that piecing out such an object isn't as difficult as might be supposed. I myself once purchased an antique mahogany sideboard which I found upon an old plantation in one of the sugar planting parishes of Louisiana. The columns which adorned the front of the sideboard were unfortunately lost in sending the sideboard by freight to my home and the cabinetmaker who undertook the work of restoration had to be guided wholly by his sense of proportion

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To get the best results from your garden it is necessary to get the best seeds. Every packet of Henderson's seeds that is sold has behind it the accumulated experience of sixty-six years of successful seed growing and selling. Most of the accepted methods of seed testing and trials in use today originated with the founder of our firm, and the methods that were the best three generations ago have been improved and bettered by us from year to year and are today still the best. The initial cost of the seeds is really the smallest cost of your garden and it pays to be sure you have started right. *Henderson's are Tested Seeds.*



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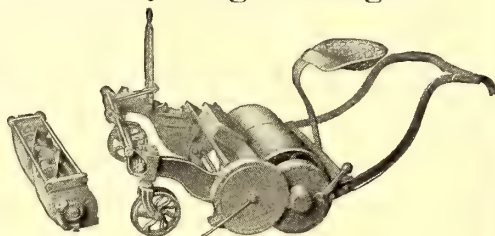
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in making new columns from my rather vague and hazy description. So carefully was his work done that the old columns, when they were found some months later, might almost have been used as models from which the new parts had been fashioned.

The refinishing of old furniture, as described in certain magazines, is a process so simple that one wonders why cabinet-makers are ever asked to perform such work. One is apt to suppose when reading the description of the work that the removal of the old finish and the applying of the new is mere child's play, or such work as anyone might do in a few odd moments. Anybody can attempt a copy of a Poiret gown, but only a skilled worker can impart the deft and finished touch which proclaims it to be the work of a master hand. In like manner anyone might try to refinish old mahogany and yet fail to bring out the beauty of form and material which the art of a skilled workman will reveal. With my own small collection of old furniture, I have always felt it to be money well invested to have such work done by the most careful and conscientious workmen I could find, even when such work has cost the most.

Before beginning upon the refinishing of wood of any kind the old surface must be removed, and this process is both laborious and tedious, inasmuch as it often means the removal of several layers of paint which have been applied upon the varnish which may have been the original finish. This removing of finish is done by various edged tools made for the purpose, or it may be done equally well by scraping the surface with glass. The process is tiresome rather than difficult where a plain surface is being worked upon, but the scraping off of the finish upon an elaborately carved object is extremely difficult, for care must be exercised lest in removing the finish the wood itself be deeply scratched. When the old finish has been entirely removed, the surface must be rubbed with sand paper until it becomes perfectly smooth and satin-like, and prepared to receive the new finish which is applied in the form of wood fillers and coats of various mixtures, of which turpentine is the chief ingredient, and each of these must be carefully rubbed in to prepare the surface for the varnish which, of course, completes the finish. Should the furniture be refinished to match some pieces already in use the wood must be colored before the refinishing process is begun.

The restoration of furniture other than mahogany is much less difficult, and amateur workers who are blessed with much patience might reasonably be advised to attempt the work, particularly if the refinishing is not to be done in the highly technical method used where a high polish is desired. The removal of the old surface must, of course, be done by much the same process which precedes the refinishing of mahogany, but where this has been done the treatment of the surface with some of the useful and beautiful stains which may be bought in the paint shops is exceedingly simple and often productive of excellent results.

Some years ago, when passing an antique shop in Fourth Avenue, New York, my attention was attracted by an exceedingly graceful Windsor chair of a shape comparatively rare. Its beautiful proportions as well as its battered and discouraged aspect convinced me of its antiquity, and when it had been acquired and removed to a little shop where such things are done a scraping off of many thicknesses of paint of various colors and energetic sand papering of its surface showed the chair to be



of oak of marvelous toughness and beautiful grain. A rich brown stain of one of the brands advertised in any of the magazines devoted to decoration and furnishing brought out the full beauty of the wood and the chair in its present form is one of the chief ornaments of my little sanctum.

Painting old furniture is but rarely to be advised. It is true, of course, that in Colonial days, and later, plain wooden furniture was not only painted in solid colors but was also adorned with such painted decorations as "nosegays," festoons and baskets of flowers and the effect was beautiful to behold. A recent issue of AMERICAN HOMES AND GARDENS contains an article upon the subject of painted furniture and shows pictures of several pieces of furniture so adorned. This treatment, however, should be undertaken only by a competent and clever workman, for nothing is more amateurish or home-made than the appearance of such finish by one not well schooled and trained in the art.

The collector must not be discouraged at the shabby condition of a piece of furniture which trained taste and careful judgment find to be otherwise well worth while. Some of the most beautiful pieces of old mahogany in a famous New York collection are those which have been collected from different parts of the east and south, and many were discovered in a condition so poor as to daunt any but an experienced collector. There are few defects which cannot be remedied by skillful treatment, but one of them is a case where ink or grease in a liquid form has been spilled upon wood and allowed to soak into its pores. No amount of scraping with glass can remove the stain and the only possible solution is the very simple expedient of copying the part affected in new wood, stained and finished to match the old.

Another defect which cannot be wholly remedied by even the cleverest workman is a deep scar or scratch in the wood. In such a case nothing can be done but to insert a "patch," or piece of new wood, carefully selected to match the old material in which it has been placed.

#### PAPER POTS AND DIRT BANDS

PAPER pots are very useful when plants are to be started in the house in hot beds and cold frames. Seeds may be sown directly in them or seedlings transplanted to them from flats or boxes. Their use makes the young plants much easier to handle, for they can be moved about at will. A good plan is to set them closely in a flat or box with low sides. When planting out time comes, the pots are set into the ground without removing the plants, so that the roots are not disturbed in the least. The bottom of the pot may be torn away and the sides will gradually decay and disappear, but not until they have done excellent service in protecting the plants from the ravages of cut worms.

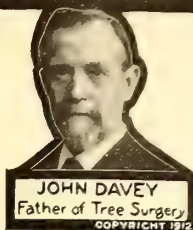
These paper pots cost but little when purchased at the seed stores, but may be made at home if deemed desirable, using stout wrapping paper cut into pieces and wrapped around a form in the shape of a block of wood. A modification of the paper pot is the dirt band, which is cheaper and even more convenient. These bands are practically paper pots without bottoms. A number of them are set in a box, filled with earth and used for seeds or seedlings. By the time the plants need to be moved, the roots will hold the little ball of earth fast. These bands provide a very simple method of starting plants in a sunny window in the house. The bands are set into the open ground with the plants.

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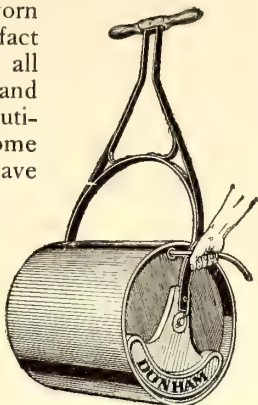


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## THE PUBLIC ARCHIVES

IMPELLED by the spirit of thrift, says an editorial writer in the *Youth's Companion*, the town clerk of an old New England community sold as waste paper the ancient books that held the records of births, deaths, marriages and town meetings. He sold also various barrels of old letters, documents and accounts. To him they were merely junk. When the other town officers discovered the loss, the mischief had already been done, and could never be undone.

Many of the states manifest toward their public archives an indifference not unlike that of the old town clerk. Even the burning of state capitols containing records of great value has failed to arouse some of the states to a perception of the need for greater safety.

But the worst offender of all, and the one for whom there is the least excuse, is the national government. A recent investigation in Washington disclosed the fact that department and bureau records are scattered all over the city, in wooden warehouses, disused theaters and abandoned car-barns, as well as in the moldy basements and the dusty attics of government buildings.

It is not the fault of department and bureau officials, for their offices and vaults are overflowing, and the accumulated documents must be stored somewhere. It is the fault of Congress in not providing a suitable building where the public documents would be safe from fire, dampness, vandalism and the loss that comes from frequent transfers and improper methods of storage.

Some of the departments have already suffered serious losses, and greater misfortunes are likely to occur at any time.

It is as much a function of government to preserve its archives as to levy taxes and make laws. England, France, Belgium, Holland, Sweden and a few of our own states have taken sound protective measures. High public officials and committees of Congress have urged for years the erection of a fire-proof archives building in Washington, conveniently situated and large enough to provide for the needs of many years to come. There is no excuse for delay. It is earnestly hoped that President Wilson, himself a student of history who appreciates the value of the endangered records, will see to it that his administration leaves such a building as one of its monuments.

## TURNTABLE FOR CARS

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## ARTIFICIAL EBONY FROM OAK WOOD

CONSUL WILLIAM H. HUNT, St. Etienne, France, describes the following as a good process for converting oak wood to artificial ebony: The blocks of wood are immersed for forty-eight hours in a warm saturated solution of alum and sprinkled several times with a decoction of logwood; smaller pieces may also be steeped for a certain length of time in the decoction, which is prepared in the following manner: One part of logwood of best quality is boiled with ten parts of water; it is then filtered through linen and the liquid evaporated at low temperature until its volume is reduced by one-half, and to every quart of this bath are added ten to fifteen drops of a saturated solution of soluble indigo entirely neutral in reaction. After having watered the blocks several times with this solution, the wood is rubbed with a saturated and filtered solution of verdigris in warm concentrated acetic acid, and this operation repeated until a dark color of the desired intensity is obtained. The oak wood dyed after this fashion presents an aspect similar to that of real ebony.

## THE CITY OF THE FUTURE

IN an address to an international town-planning conference abroad, M. Eugene Henard, the municipal architect of Paris, has given a forecast of what the ideal city of the future will be like, as reported by *Harper's Weekly*.

According to M. Henard, light and energy will be conveyed by electricity. Gasoline and oxygen will supply heat. Liquid air will maintain refrigeration in every larder. In addition to heat radiators, there will be "cold radiators" which will enable every house to be kept at the required temperature in Summer.

By this power it will be possible to provide in each house one or more health chambers closed by close-fitting double windows and doors in which the over-worked occupant on his return from town will find all the hygienic conditions which he can now obtain only by taking an annual holiday.

Glass verandas of various shapes joined together and with covered footpaths, according to standard models, will shelter pedestrians against rain, and the normal height of buildings will be exactly the width of the street. The roofs of houses will be platforms upon which small flowerbeds and verdant shrubberies can be laid out, as they will be landing-stages for aeroplanes.

When this progress shall have been accomplished the physiognomy of towns will be changed. All terraces will have become landing-stages for flying automobiles. Aviators will be able to fly from one terrace to another, starting and landing as they please. The natural consequence of this new state of things will be that each building will have to be furnished with big elevators capable of raising machines and taking them back to the garage on their return. Houses of this description will also be used to house motor-cars.

Finally, the town of the future will be traversed by large radiating thoroughfares occupied partly by raised platforms continually moving, which will insure rapid communication between the different zones. These platforms will be terminated by large revolving crossways at the intersection of the main roads. Large parks and flower gardens as residences and pleasure resorts will be laid out in various parts of the town.

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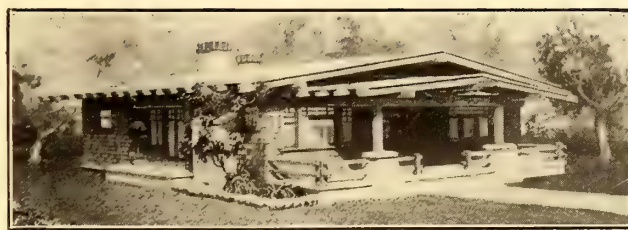
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## HOW BIRDS BUILD THEIR NESTS

**P**ROF. FRANCIS H. HERRICK, of Cleveland, has given accurate accounts of the way that certain well-known birds carry on their building. The female robin does the work of building; the male keeps guard and cheers his mate by singing. She carries mud and stubble to the selected site, and molds it into a cup by pressing the curve of her breast hard against the stuff she has gathered, while she scratched violently with her feet against the limb of the tree in the effort to increase the pressure.

When she has firmly pressed down the nest material in one place, she rises, moves a little, and proceeds to mold the next part of the nest-cup. Thus she passes several times around the nest.

Now follows the mysterious part of her conduct. When she brings the next load of building material and molds it into the nest, she goes through exactly the same process, but always circles the nest in the *opposite direction*. There is nothing about the appearance of the unfinished nest to show in which direction the robin last turned; but she remembers, and by turning in the opposite direction the next time, she produces in the end a nest-cup that is even and symmetrical.

The oriole, on the other hand, is not a molder or potter, but a weaver. Here again the female is the worker, and the male merely oversees and encourages the work. The oriole chooses the fork of a hanging branch, and winds round the two twigs the ends of any long fibers she can find in the neighborhood. The other ends of the fibers are allowed to hang loose. Then she selects several other twigs and fastens fibers to them in the same way until the rim of the nest is outlined. The weaving of other threads into these is done by means of quick shuttle-like movements of the bill. The bill thrusts the bit of string or piece of grass through the mass of fibers, and then catches either the same or a different thread and pulls it back at a point a little farther along. Thus by a very rapid alternate thrust and pull of the bill the weaving is done.

The ends of the long fibers that hang down remain undisturbed until the nest is well along; the oriole then gets down inside of it, pulls these ends in, and weaves them into the nest fabric. The bird watched by Professor Herrick took about four and a half days to finish her nest. Her movements were often too rapid to follow, and she chattered incessantly at her work. Probably she enjoyed it as much as the male enjoyed his tuneful idleness.

## MILKWEED AS A FOOD

**"O**NE of the economic triumphs of the age is the utilization of waste material, and the use of weeds as food staples is a phase of this triumph," says a writer in *Leslie's Weekly*. "The most interesting of these new 'weed foods' is milkweed, the common, wild variety, that grows in every rocky pasture, in meadows, and by roadsides in abundance. Its large, thick, smooth leaves are familiar to all, and its deep, dull pink tuft of flowers, and later its seed pods, filled with delicate floss and flat brown seeds. When it is broken off, a thick, white, milky juice exudes. This is rich in nutrition. This common and luxuriant weed is now being cultivated in gardens as a valuable food staple, and makes one of the most delicious of vegetables. It tastes almost exactly like asparagus, and is cooked in much the same way as spinach. It has been found to be rich in natural salts and nutrition, and is easily cultivated."



## PRETTY GARDENS

Nothing adds greater beauty to a house than a tastefully-arranged garden—and nothing detracts more from the appearance of a garden than the barren spots where seeds "refused" to grow.

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#### ROSES AND HOW TO GROW THEM, AND OTHER ATTRACTIVE FEATURES FOR THE APRIL NUMBER

THE opening article in the April number of AMERICAN HOMES will cover the subject of Rose-growing for the amateur. This is written by F. F. Rockwell, who is well known throughout America for his authoritative articles on horticultural subjects. There is always something new to learn about Roses and Rose growing, which information Mr. Rockwell will present in a thoroughly attractive manner. The list of Rose varieties will be especially valuable to the home garden maker. The article will be exquisitely illustrated by reproductions from photographs. The April number will also be especially interesting to the collector of antiques and curios. A practical and interesting article on the subject of "Antiques as Lighting Fixtures" will appear in this issue and also an important article on "Early English Glass" and one on "Early Chairs," all beautifully illustrated. The center page feature of this number will show various rooms in the house that have been furnished with old-time furniture, porcelain, and other antiques and curios of various sorts giving one an excellent idea of the relationship of such objects to the decoration of the modern home. Among the attractive houses illustrated by photographs and floor plans in this number, will be one described by Harold Donaldson Eberlein, Wye house, an attractive Long Island country home, (the old Garrison house built by John Spencer in the 17th century), and the home of Dr. E. M. Holden, Scarsdale, New York. Berwyn Converse contributes an illustrated article on "The Workshop of a Literary Man," and Harry Martin Yeomans contributes one on the subject of "The No-Period Style in Interior Decoration." The usual departments, "Within the House," "Around the Garden," and "Helps to the Housewife," will be included in this issue. To this last department Elizabeth Atwood contributes excellent direction on the subject of "Cooking for Invalids." Altogether, this will be one of the most attractive issues that have appeared in AMERICAN HOMES AND GARDENS.

#### ARCHITECTURAL LEAGUE EXHIBITION

THE Twenty-eighth Annual Exhibition of the Architectural League of New York must impress the visitor as an aggregation neither representative nor typical of Architecture in America, or the arts closely allied to it. There have been years which have found the New York Architectural League exhibitions worthy of the enthusiastic approbation of authoritative opinion, and one may fall back upon the precedent for continued optimism, despite the showing of the present year. It would be both unkind and unfair to suggest that the present exhibition contains nothing of merit. The point is that it contains much of little merit, and little of true merit. We have draughtsmen whose rendering of architectural subjects is comparable with that of draughtsmen abroad, and there are a few well-rendered drawings in this year's showing. However, as a whole, there is lacking the note of distinction our architects should interest themselves in maintaining, if last year's disappoint-

ment, followed by this year's greater one is not to permit the League Exhibitions to generate into useless affairs. Many of the exhibits might well have been reserved for the Water-Color or other Academy shows, some of which drawings and paintings attain real excellence but which have hardly the right to crowd out those architectural examples which not only charity but belief in American ability leads one to suggest did not get in for this inclusion. In contradistinction to exhibits of this sort one turns to two exquisite panels, "The Garden" and "The Pasture," by Hewlett Basing, and "Spring," an over-mantel decoration by Walter Stone King, which panel has all the refreshing grace, dignity, and beauty of color which makes it a fitting adornment to an architectural feature. Without question the most interesting work in the sculpture section was the "Happy Days" sundial, a boy fishing, by Harriet W. Frismuth. E. I. Williams contributed a number of drawings and plans, those of the Isola Bella in Lake Maggiore, Italy, being the most attractive in handling, while the finely worked out restorations (perspective and bird's-eye views) of the House of Vestals, Rome, exhibited the value to the architect of historical imagination, lacking which architecture would become a poor, dead thing. Domestic architecture was not strongly represented in accomplished works, a lethargy to be wondered at, with all the material our architects hold forth in abundance. Indeed, one almost feels that indifference and not the proverbial perversity of juries (too often an unmerited designation) permits the League in these last few years to neglect its opportunities. As a matter of fact, American architecture (domestic and public), landscape gardening and the decorative arts allied to architecture hold a high place in the world's cultural progress, wherefore it behooves the serious minded and constructive critics to urge either dispensing with exhibits that fail to do justice to our architectural crafts or to urge our architects and decorative artists to bestir themselves to keep untarnished the metal of effort that mirrors their glory to the kindly disposed, if sometimes bewildered, public at large.

#### ANTIQUES AND CURIOS IN THE HOME

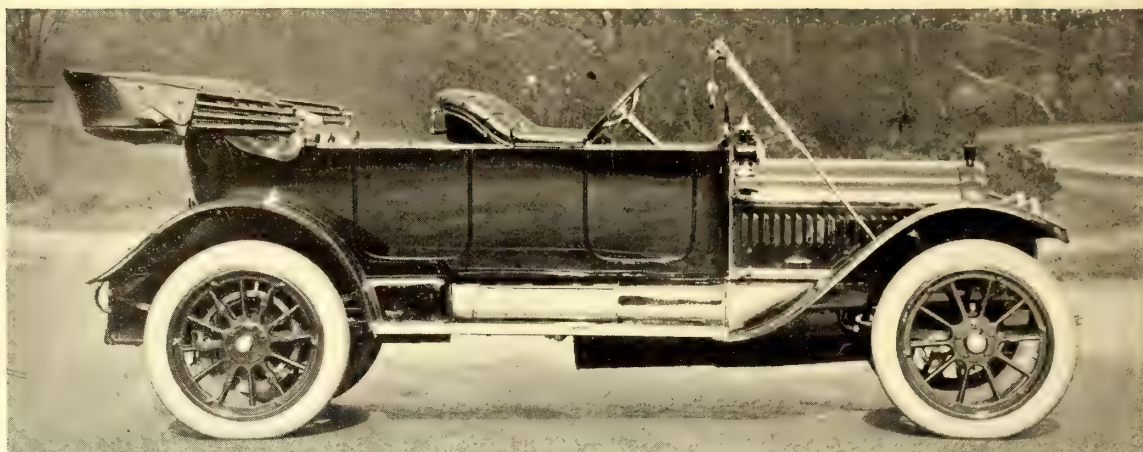
THE great interest shown by readers of AMERICAN HOMES AND GARDENS in the announcement of the new Collectors' Department is thoroughly gratifying. New readers are invited to submit enquiries on collecting subjects in which they are interested to the Editor.

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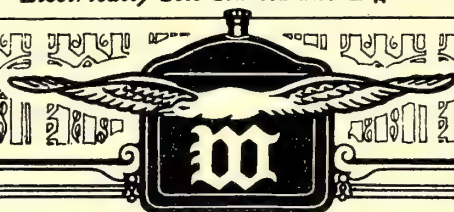
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There is not a lovelier doorway vine for flowering than the delicate purple Wistaria, whose foliage in turn is of decorative value

*Photograph by Nathan R. Graves*



# AMERICAN HOMES AND GARDENS

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## Flower Gardens for Everyone

By Ida D. Bennett

Photographs by Nathan R. Graves

“**T**O dress it and to keep it,” has, from the beginning, been the condition of the gift of land to man. To produce, from the barren waste, that which shall be either useful or beautiful; to satisfy the economic instinct and add to the material comfort of the physical animal or to satisfy the higher aspirations of the more cultivated being and express, as far as possible, our conception of the beautiful in nature under the control of man.

This instinct naturally finds its most convenient and fitting expression in the planting of blooming plants and shrubs about the dwelling. Primarily this takes the form of a vine about the door, a border of low-growing flowers against the foundation of the house—the primal instinct being to keep our flowers as close to us as possible.

Later we evolve the closely cropped and spacious lawn,

the detached garden, with its Pergolas, seats and sheltering Summer houses and reverse the earlier idea and go to our flowers instead of bringing them to us.

Given the real love of flowers and green, growing things, and there is really no condition or environment which is really prohibitive of its enjoyment. The fortunate dweller in a home of his own, has really nothing serious to contend with but his own capabilities for meeting and overcoming difficulties; the dweller in a temporary or rented home or in a city flat is often “nonplussed” to a very serious but not hopeless degree, for the number of beautiful things which may be grown in boxes, tubs and pots in legions, and the care is often less arduous than that required in the regular garden.

### THE GARDEN IN A CITY FLAT

Is necessarily a garden of pots and boxes, most of which should, for convenience, be placed outside the windows, as



A border of Campanula





The low-growing flowers should be planted for massed carpet effects

room in a city flat is usually at a premium. But many beautiful things may be grown in window-boxes, and balcony boxes are still more rich in possibilities. In planning window-boxes the first essential is that they should be placed well beneath the windows and very firmly secured. Secondly, they should if possible, be of the self-watering construction in order that no leakage may inconvenience the dwellers in the flat below and lead to unfortunate complications.

Only low-growing plants and trailers should be planted in window-boxes as the idea is to give a bank of luxuriant bloom below or at the sill, but not to obscure the light to

too great a degree. In south and west windows almost any sun-loving plants may be grown—Geraniums do especially well, and Verbenas, Phlox Drumondi, Sweet Alyssum, Justitias, and Petunias will be a mass of bloom all Summer. On rear porches, stairways and like places one may plant boxes of trailing Nasturtiums, Japanese Morning Glories, the new Cardinal climber and other vines. But it is the flat dweller who has at command a flat roof adjoining her room, who is fortunate indeed, for here she can evolve, with a little ingenuity, a garden that will compare very favorably with one on the ground. The open sides of the roof should

be masked with wire-netting stretched from substantial supports and in front of this, long wide boxes of soil should be placed, letting these rest on transverse strips of wood to lift them off the roof. Against the netting vines suited to the exposure should be planted. For low growth the Maurandia is exquisite, being very fine and graceful in foliage and profuse in its lavender, white and pink flowers. Thunbergia is another low-growing vine which gives quantities of white and of yellow flowers all Summer and is of the earliest cultivation. For taller vines the Cardinal climber is fine, bearing a wealth of vivid Cardinal flowers all Summer. This combines exceedingly well with the Cobaea scandens and with the white Solanum. In front of the vines one may plant flowers of medium height—the Scarlet Salvia and White Nicotiana, White Snap Dragon, White stock, and the white Candytuft, while low-growing or trailing plants may be used as edging and to screen the front of the boxes.

Where a high wall forms the boundary of one side of the roof, tall plants like Cannas, Ricinus, Caladiums, and the like may be employed to give a semi-tropical effect. If there is sufficient room a central bed of tall plants will add much to the general effect. Should, however, the conditions prevent the growing of vines and tall plants along the edges of the roof, then resort will have to be made to narrow boxes filled with low-growing and trailing plants. The sanding of the unoccupied space will add much to the general garden effect of the scheme and the placing of a seat or few lawn chairs will convert the bare and objectionable roof into a delightful and restful place.

In north windows or those which give but little sun all sorts of vines,



A garden of Delphiniums and other hardy perennials





The garden walks are always made more interesting by low-growing borders

ferns and shade-loving plants may be grown. I always find my north boxes much the finest, for in them I grow the Asparagus Ferns to perfection, wonderfully velvety-leaved Begonias, Ferns, trailing Fuchsias, flowering Abutilons and the like.

For screening a window with an objectionable view try making a window-box just the width of the window and mounting this on a cast-iron base. To this attach a light but firm frame covered with poultry netting and just the size of the window and plant in the box plants of Manettia vine and of the Solanum Jasminoides, the white of the one and the scarlet of the other are beautiful together, or, one may use the Maurandia vine or the Asparagus Plumosus Nanus which makes a most delightfully lacey screen. A screen arranged in this way, growing on a movable support can be turned away from the window when desired or rolled into the kitchen or bathroom for showering and cleansing.

#### THE GARDEN IN THE TEMPORARY HOME

Will naturally differ in many essentials from that in the permanent home, but need be none the less interesting. It will consist for the main part of Annuals and Summer blooming bulbs, though bedding plants may form a not-unimportant part. Summer blooming bulbs form an economic expenditure as when their season of bloom is over the bulbs may be lifted, with their increase, and stored in some convenient place until wanted again in, perhaps, some far distant home. In point of bloom and ease of culture Gladioli are always a sensible choice and the newer varieties leave little to be desired in size and quality of bloom. There are a few special sorts which should always be included in the list—Princeps, one of the finest of all-red sorts in size and freedom of bloom, Blue Jay, the best of the blue sorts, White Lady, the only pure white, Sulphur King, the best yellow, and such soft pinks and salmons as Henry Gillman, Columbia, Wm. Falconer, and America. The culture is so simple as to call for but passing mention. Good, mellow loam, deep planting and a fair amount of water during the blooming period.

Montbretias which resemble the Gladioli somewhat but are much smaller in bloom and more branched and graceful, require practically the

same treatment of Ismenes, though they give but one flowering and that soon after the planting in early June, are so beautiful at this time as to more than compensate for failure to repeat the performance and the broad, strap-like leaves are ornamental at all times. Gloxinias and Tuberous Begonias in sheltered spots well repay the initial expense, and the less well-known Watsonia mixes admirably with Gladioli which it resembles in growth, but with many branched stems bearing fragrant, pure white flowers.

Wherever there is room for them among other flowers one may introduce the Tuberose, planting, if possible, a



A graceful arrangement of Arabis albiada



hundred bulbs. They combine well with the Gladiolas; also with Nicotianas and Salvias, and add just the fragrance needed in a garden of bulbs and Annuals.

Of Annuals there will always be a liberal choice of Asters, Pansies and Salvias, so that we need not consider them here, but there are a few other sorts less commonly seen which should not be overlooked. Among these may be mentioned the Scabios, the ten-weeks' stock; Anterhinums, the new bi-color sorts; the dwarf Morning Glories, for edgings; Candytuft and the dwarf Phlox Drumondi, the Ageratums, Browallias and the dwarf Zenias, all of which mass admirably. Annual Larkspurs, Gaillardias and Petunias will complete a roster of annual flowers which will make the garden gay from June until frost.

#### THE GARDEN OF THE SUMMER ABSENTEE

May best be expressed in Spring-blooming bulbs and shrubs, and the latest of the Fall flowers so that the garden bloom may speed the parting and welcome the returning Chatelaine. If one is to be absent all Summer on business or pleasure and the garden lie neglected in the interval, then those permanent forms of bulb life requiring least attention should be planted. Tulips, Hyacinths, Crocus which should star the grass of the lawn and border beds of other bulbs; all the many varieties of Narcissus, Daffodils and Jonquils should be colonized in beds; as borders to beds of Perennials and in the grass of the lawn, but it will not be worth while to plant freely of Lilies which will bloom when the owner is far away. Early flowering shrubs like the Spireas, Deutzias, Lilac, Syringea, Weigelia, Snowball and the like are good investments which will increase in beauty year by year.

But the flowers which will welcome one on their return in the Fall, are the hardy Chrysanthemums, the Anemones—the most beautiful of all our Fall flowers, especially in the white forms. Plant along the north side of the path to the barn or garage, a broad belt of the golden and crimson and white Chrysanthemums, and on the south side of the path a wide swath of mixed Anemones and the walls will be a joy until long after sharp frosts have cut the rest of the garden treasures; indeed one may look for the golden heads of the Chrysanthemums poking themselves cheerfully through the first snows of the season, seeming refreshed by their bath. If Salvias and Nicotianas and Petunias are planted in early Spring so that they may become established before leaving and then given a heavy mulch of lawn clippings they will be found a mass of bloom

in late September. And in sheltered spots the purple and lavender bells of the Cobaea Scandens and the scarlet globes of other flowers will still be in evidence.

#### THE HARDY PERENNIAL GARDEN

But it is to the hardy Perennial garden that the heart of the true flower lover turns with covetousness and pride. Here the pageant of the flowers is a continuous procession from early Spring until late Fall. Always there is some thing to interest and look forward to. Each year sees an increase in the number and size of individual clumps and it

is rarely that there is any loss which is more than offset by splendid gains. I might easily give an exhaustive list of the most desirable shrubs and Perennials to plant, but I think that the greatest charm of a hardy garden lies in planting just those things which most appeal to one. For instance, if one has a penchant for Peonies, then one will take delight in collecting the rarest and best of these gorgeous flowers and the best are gorgeous indeed. So possessed am I with their beauty, that during the season of their blooming when I can't stay out with them, I gather bouquets of them, and carry them around with me from place to place. Lilies are another form of hardy Perennials which appeal to me, especially all forms of white. Perhaps no one variety quite so pleases me as the stately Auratums. Of these I planted over sixty bulbs last Fall and as they were magnificent bulbs—all two and some three-stalked ones—I am expecting a notable showing. These were planted among the Peonies and shrubbery as they should have been. Planted deep and well mulched with rotted manure and this again with leaves. Auratums are one of the few Lilies which may be successfully planted in Spring and as they do not bloom until June will give good results. Foxgloves are another Perennial which I

PLANTING TABLE OF ANNUALS AND PERENNIALS				
ANNUALS				
BLOOM	FLOWER	PLANTS INCHES APART	SEEDS INCHES DEEP	COLORS
May-June	Adonis .....	6	..	Yellow
Jun-Oct	Ageratum .....	6	1/4	Blue-White
Jul-Sep	Aster .....	14	1/4	Various
July	Bachelor's Button .....	8	1/4	Blue-White-Pink
Jun-Sep	Balsam (Lady's Slipper) .....	14	1/4	Various
Jun-Oct	Calendula .....	12	1/4	Orange
Aug	California Poppy .....	10	1/4	Orange
Jun-July	Campanula (Bellflower) .....	10	1/4	Blue-White-Pink
Jun-Sep	Candytuft .....	8	1/4	White
Aug	Castor Bean .....	36	1/4	Green
Aug-Oct	Chrysanthemum .....	18	1/4	Various
Jun-Sep	Clarkia .....	10	1/4	White-Purple-Rose
Jun-Oct	Cockscomb .....	10	1/4	Various
Jun-Aug	Coreopsis .....	12	1/4	Yellow-Brown
June	Cornflower .....	10	1/4	Blue-White-Rose
Aug-Sep	Cosmos .....	24	1/4	Red-White Pink
Jul-Sep	Dahlia .....	36	..	Various
May	Daisy .....	10	..	White-Pink-Rose
Jul-Aug	Evening Primrose .....	10	..	Yellow
Jul-Aug	Four-o'clock .....	12	1/4	Red-White-Yellow
July-Oct	Gaillardia .....	12	1/4	Yellow-Red
July	Globe Amaranth .....	12	1/4	Pink
July-Oct	Godetia .....	12	1/4	White-Red
July-Oct	Gourds .....	14	1/4	Various
May-Jul	Iris .....	12	..	White-Blue-Yellow
July	Lavatera .....	8	1/4	Rose
Jun-Sep	Lobelia .....	4	1/4	Blue-Red
Jun-Jul	Love-Lies-Bleeding .....	10	1/4	Scarlet
Jun-Sep	Love-in-a-Mist .....	8	1/4	Blue-White
Jul-Sep	Mallow .....	10	..	White-Rose
Aug-Oct	Marigold .....	6	1/4	Lemon to Orange
Jul-Oct	Mignonette .....	12	1/4	Whitish Green
Jul-Aug	Monkshood .....	8	..	White-Blue
Aug-Sep	Moonflower .....	5	1/4	White
Jul-Aug	Morning Glory .....	12	1/4	Various
Jul-Oct	Nasturtium .....	10	1/2	Various
Jul-Aug	Nicotiana .....	8	1/4	Red-White
May-Jun	Peony .....	48	..	Red-White-Pink
Jul-Sep	Petunia .....	8	Scatter	Various
Jul-Aug	Poppy .....	5	1/4	Various
Jul-Oct	Portulaca .....	5	1/4	White-Red-Yellow
Jun-Aug	Salpiglossis .....	8	1/4	Various
Jul-Aug	Schizanthus .....	10	1/4	Yellow-Lilac
Jun-July	Stock .....	6	1/4	White to Red
May-Sep	Sweet Alyssum .....	5	1/4	White
Jun-Oct	Sweet Pea .....	8	3 trench	Various
Jul-Oct	Zinnia .....	10	1/2	Various
PERENNIALS				
BLOOM	FLOWER	PLANTS INCHES APART	SEEDS INCHES DEEP	COLORS
Jun-July	Aquilegia (Columbine) .....	12	..	Various
July	Achillea .....	10	..	Various
Aug-Oct	Anemone .....	10	..	White Rose
May-Aug	Bleeding Hart (Dicentra) .....	26	..	Crimson
Jul-Aug	Coral Bell .....	12	..	Coral
Apr-Jul	Forget-Me-Not .....	6	1/4	Blue
June	Foxglove .....	12	1/4	White-Pink
July	Heliothis .....	12	1/4	Yellow
Aug-Sep	Helianthus .....	18	..	Yellow
Aug	Hollyhock .....	16	1/2 drills	Various
Jun-Sep	Iceland Poppy .....	6	1/4	White to Orange
Jun-Jul	Larkspur .....	8	1/4	Blue-White-Pink
June	Lupine .....	5	..	Blue-White-Pink
May-Oct	Pansy .....	12	1/4	Various
Jul-Oct	Phlox .....	8	1/4	Various
August	Pink .....	6	1/4	White to Rose
Apr-May	Primrose .....	6	..	Yellow-Pink
Aug-Oct	Pyrethrum .....	12	..	Various
Aug-Sep	Rudbeckia .....	12	..	Yellow
Aug-Oct	Salvia .....	6	1/4	Scarlet
Jun-Aug	Scabiosa .....	8	..	Blue-Yellow-White
Jun-Aug	Silene .....	6	..	White to Rose
Jul-Aug	Snapdragon .....	8	1/4	Various
August	Sunflower .....	36	1/4	Yellow
Jul-Aug	Sweet William .....	10	1/4	Red-White-Pink
Jun-Aug	Verbena .....	8	..	Various
August	Veronica .....	6	..	Purple
March	Violet .....	6	1/2	Violet
Jul-Aug	Wallflower .....	8	1/2	Yellow Brown

much affect and a big planting last year among the German Iris promise great results a few months hence. Shasta Daisies are a good investment, and the new Alaska gives a sheet of bloom all through July with an aftermath in late Fall.

Speaking of Lilies, some varieties of which every garden should have, there is the little Anthericum, not a true Lily, but resembling a miniature Candidum, which is so dainty and lovely that it should not be overlooked in any planting of Perennials. It takes three or four years to become well established, but once this is a fact it increases in beauty from year to year, and is a reliable and persistent Perennial.



Perennial poppies are always satisfactory and once established, one of our most persistent Perennials. This is also a characteristic of the Dictamnus—a single clump of which, left undisturbed in old gardens has been known to outlast the generations of people. Lychnis, Clove Pinks and thrift should always be found in the old-fashioned gardens and wherever there is room for long, sentinel rows, the Hollyhock should be in evidence, rearing its flowered spikes against the blue of the sky for, unlike many other plants, the Hollyhock requires no background, but is seen at its best against the region of the air.

The hardy garden lends itself to almost any form of treatment, but is always satisfactory when developed in the form of a long border following a walk or drive, rather than in formal or geometrical beds. An arrangement I like myself when there is room for it, is to have a wide border of flowering shrubs and tall-growing plants on one side of a walk or drive, and a narrower one of lower growths on the lower or sunny side. This is an admirable arrangement for a walk running from east to west.

Another arrangement which I like is found in the beds radiating, like the spokes of a wheel, from a common



A "patch" of Doronium

center. This gives a very effective means of planting as tall shrubs and flowering trees may be used at the rear, lower shrubs in the middle and low-growing Perennials and Bulbs and Annuals on the edges of the beds and in front. This brings all the planting well in view and another very practical advantage is found in the fact that the beds can be extended at any time, thus increasing the area of the garden without in anyway disturbing its outlines. The capacity of beds of this shape—narrow at the beginning and increasing in width as they recede is very great and the path area always sufficient—a point that is well worth considering.

Whether the home garden is an extensive or is a small one, there are more things to think about in its planting than merely the putting into the ground seeds of the flowers we are personally fond of. We must consider the landscape effects (even in limited areas) of this spot of color and of that, we must plant with judgment so the tall-growing flower stalks when they reach maturity will not hide the low-growing plants, and we must plan, too, for flowers indoors, so we may have a succession of flowers especially suitable for cutting and arranging in vases for the table and elsewhere.



Hardy Asters



Alyssum compactum





Garden front of the house of Mr. Edmund B. Osborne, at Montclair, New Jersey

## A Country Home at Montclair, New Jersey

By Alfred M. Evans  
Photographs by T. C. Turner



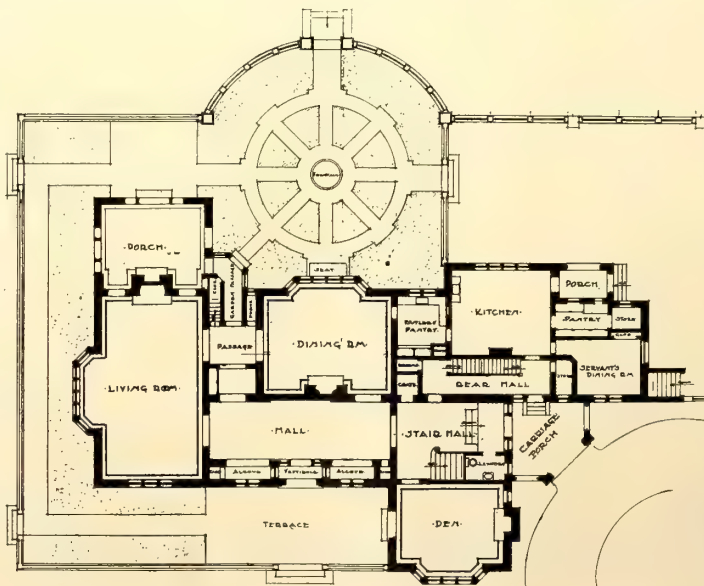
THE home of Mr. Edmund B. Osborne, at Montclair, New Jersey, may be regarded as an example of the modern English country house adapted to American conditions and requirements. The many well-planned chimneys, the broad wall spaces and roof surfaces, the terraces, and above all, the casement windows with their Gothic details, have much in common with the domestic work of English architects to-day.

The beauty of the exterior of the house is a strong argument for the wider use of the hollow-tile covered with rough cast plaster or stucco of which its walls are built. This material is, of course, absolutely fire-proof, and the rough texture of its walls affords a certain depth of surface which is wonderfully attractive. Ivy is being trained upon the gray background, and many vines climbing the walls add greatly to the attractiveness

of the house, whose wall spaces need this English feature.

It is not always easy for an architect to persuade a client that a house may possess more than one "front," but in this instance it may be said that there are three, for at one side the windows look out upon a broad terrace, while the rooms at the opposite side of the house overlook a circular garden walled in with a tall hedge and arranged in formal fashion with many flower-beds and narrow paths which radiate from a fountain. The carriage entrance and porch which are approached by a drive are still elsewhere and this part of the house's exterior is so defined by walls and tall shrubbery that it affords practically another façade and an entirely different view of the building.

The entrance by which a visitor is apt to enter is through a vestibule placed directly beneath the main stairway, which here assumes a dignity and importance which are in keeping with



First floor plan





The hall



The dining-room

its importance from an architectural as well as a practical standpoint. With its graceful newel and balusters it extends through three stories and placed within its well hangs a beautifully designed lantern. From the entrance or stair hall a few low steps lead to the main hall which, as in an English country house, possesses an importance which is a survival of the days when the great hall was the chief room of a house, and when other apartments, where they existed at all, were of minor importance. In this Montclair home, a very spacious hall occupies the greater part of one front. The walls are paneled with oak to the ceiling; upon their brown surfaces are hung family portraits

and upon one side the windows of little alcoves look out over the brick paved terrace.



Second floor plan

The hall connects the more important rooms, and at the far end as one enters the house, it opens into a spacious living-room where a deep fireplace occupies one end and where, at one side, a wide bay window with leaded glass in casements opens upon broad stretches of lawn and many trees. Opening from one end of the living-room is a porch which differs from most porches in that it possesses a fireplace, and where beside the crackling logs one may enjoy the bracing air on a late Autumn evening. Later, during the Winter months, the placing of glass panels in the openings converts the



The stairway



Entrance gate





The library



The living-room

porch into the most attractive of genial Winter gardens.

The second floor, as will be seen from a study of the floor diagrams, has been arranged with direct reference to the requirements of the family for whose home the house was built. The rooms for the members of the household and their guests are spacious and well arranged rather than numerous, and each room or suite of rooms is provided with a bath of its own. As in every really well-ordered country home the rooms for service uses and the bedrooms for the domestics are placed where they form a little world entirely to themselves.

The architects of this Montclair country home have been particularly fortunate in arranging the windows of the upper story in such a way that they do not destroy the beauty of the house's exterior. The space under the roof of a house of this character may be utilized in many ways, even if it be not required for servants' rooms, and of course to be really useful it must be lighted and ventilated. Windows have been placed in the gable ends, and

dormers, where they are necessary, have been designed in such a way that they do not destroy or unduly break the broad expanses of roof. The use of casement windows everywhere makes the entire window space available for ventilation during the warm days and nights of our trying American Summer, besides giving a pleasing fenestration.

The exterior of the house gains much by reason of the terrace which, surrounded by its balustrade, extends around the greater part of three sides of the house, where it is continued as an architectural feature by the hedge which encloses the little circular garden. Another adornment which lends added beauty is the decorative lattices or trellises which are placed at various points, and which encourage vines to mount the walls. And

then, of course, the beauty and interest of any country home is dependent in a large measure upon the setting in which it is placed, and here, with surroundings of smooth lawns, carefully planned grounds, and well-selected shrubbery, a beautiful home acquires added picturesqueness and beauty.



Bedroom and study



Terrace of the Osborne house





Photographs by Nathan R. Graves

**E**NTHUSIASM—that boundless, impatient enthusiasm that comes with the first Spring days—and a seed catalogue and a planting table, are generally considered the total requisites for the home vegetable garden. That supposition may be right—or otherwise. It all depends upon what sort of a garden you are willing to have. Good vegetables alone do not make a good garden; they may be grown to perfection, and it may still be an “an up and down garden”—that’s the sort that result from haphazard planting. More lettuce than you can possibly use—even with the help of the chicken yard—for a month in the Spring, and little or none the rest of the Summer; a flood of beans from the first two plantings, trailing off into gradually toughening pods, then to none at all for several weeks or months, a thing that should be avoided.

Instead of this up and down supply you want your vegetables in reasonable quantities, but throughout the longest possible season—and it is a more difficult task to plan a garden so that the results shall be what they should from this standpoint, than it is to grow big vegetables and plenty of them. Moreover, this work cannot be left until the inspiration of “planting time” is upon us,—the opening blossoms, the bird songs, the ancestral psychological call to be out and stirring the brown pungent-scented earth. It must be done during the lingering, disappointing days of Winter, when it seems as though the last remnants of his spell would never disappear. It must be done, not out in the sunlight and the wind with rake and hoe, but with pencil and paper, figures and careful calculations. Yet that is the only way to plan the truly satisfactory garden, and, moreover, that is the only way to plan the garden for

maximum as well as for evenly distributed results. It saves time in planting and cultivation and it keeps your garden space (an asset of considerable cold cash value in these days of climbing prices for all food stuffs) producing to the limit. It may easily turn out, at the end of the season, that the hours spent in your vegetable garden have proved fully as profitable as any spent in business. The emphasis is being shifted, these days, from the pleasure of gardening to the *profit* of it.

#### “MODERN METHODS” IN GARDENING

How, then, are we to make a plan that will assure these maximum results? First of all, we must have some knowledge of several comparatively recently introduced methods which make high efficiency in gardening possible. Among these are: Companion-cropping, interplanting, irrigation.

Now, it may be objected that all these things are as “old

as the hills,” and so, in a sense, they are; nevertheless, they have all been recently developed anew, and are making possible a new gardening. Take, for instance, the matter of irrigation; its wonderful effects on crop growth have been known almost as far back as the beginnings of agriculture itself. But it has remained for the past decade to see worked out a system thoroughly practical for use on a very small scale, absolutely dependable in operation and reasonable in price. Yet such an irrigation system is the most important factor so far discovered in making the results of the garden certain.

It is the greatest factor, too, in making possible the carrying out of any garden plan we may make. Without it, in a season of drought and uncertain weather, the schedule will have to be abandoned, no matter how carefully made up, for the crops cannot be made to arrive or start *on time*. “Succession-cropping,” “Compan-



Well Grown Peppers





A group of vegetables that have reached maturity under the best of conditions

ion cropping," and "Inter-planting"—although useful in the depend-on-the-weather garden, can give us their best results only where the problem of moisture is under reasonable control. It is on the conservative side of the facts to state that modern irrigation will *at least double* the product of the home garden in the average season. Farther on in this article, I shall describe this system more fully. I wish here only to emphasize its importance in enabling us to have a full supply of vegetables all Summer long. For without moisture there can be no plant growth. To vegetable organisms it is not only drink, but the medium through which they receive and assimilate their *food*. When the percentage of moisture in the soil becomes too low, all growth ceases. But it is the half-moisture starved condition, which we have for weeks at a time almost every season, that is the most insidious and serious foe to maximum crops. Our vegetable gardens are not ruined, but they just "stand still"; drag along, half-developed, to attain at last, if we fortunately have rain, only a delayed, toughened and half-size maturity. This is the condition that makes impossible the certain carrying out of any definite garden program we may arrange. For maximum and positive results, irrigation—now perfectly practical on a small scale—is necessary.

#### KEEPING THE GROUND BUSY

So far, in this country, we have had too much land to become good gardeners. One half crop a year is all we have tried to force our gardens to give up to us. The time has come, however, when it is worth while to get two or more crops a year, and as big ones as possible, even if it does take more thought, time, and plant food to do it. "Succession cropping" is, as the term implies, following one crop up with another on the same ground, as when you fork up the patch where your early cabbages have been cut off, and put in celery for Winter use. "Companion cropping" is growing two crops on the same soil at once. Perhaps the most readily called to mind illustration of this is the pumpkins among the corn, but it may be made to apply to many garden crops as well. "Inter-planting" is, where it is possible to use it,

an advantage over the usual succession crops, in that the second crop is well started along before the first is off the ground. Beets between lettuce, carrots between onions are examples of this method.

Let us see, now, how we may best go to work to utilize these several possibilities in our own home garden, where things must of necessity be done on a comparatively small scale. First of all, it is necessary to classify our vegetables according to their habits of growth, which is done in the accompanying table under the headings Root crops, Leaf crops, Fruit crops. Second, to indicate the various combinations with other vegetables which are practical—as is done in the following paragraphs. This gives us the information required in a concise form, so that our garden plan may be worked out easily. The proportions of turnips to peas, onions to brussels, sprouts, etc., must of course depend on the tastes of the family. In the diagram for a garden worked out herewith, space is allotted the various vegetables in what would yield an average proportion of each. It is not intended, however, that this plan should be followed with exactness; it should be adapted to the requirements of the family.

#### SOME GOOD COMBINATIONS

There are so many good combinations possible, and the requirements of the individual garden vary so that no set scheme of planting can be fixed upon as the "best." Seasons, also, will alter cases, and it will generally be found advisable to alter somewhat our plans during the progress of the Summer months. It is necessary, therefore, for the gardener to make himself familiar with the various things that can be done, not only to enable him the more carefully to plan his work, but to take advantage of every opportunity that arises during the growing season. A planting of seed may fail to germinate, or come up very irregularly, leaving room for a "catch crop" of some sort.

LETTUCE, of all the common garden vegetables, offers the greatest possibility for combinations, with the possible exception of radishes, which are not nearly so important. For Fall and Winter use, and even in mid-

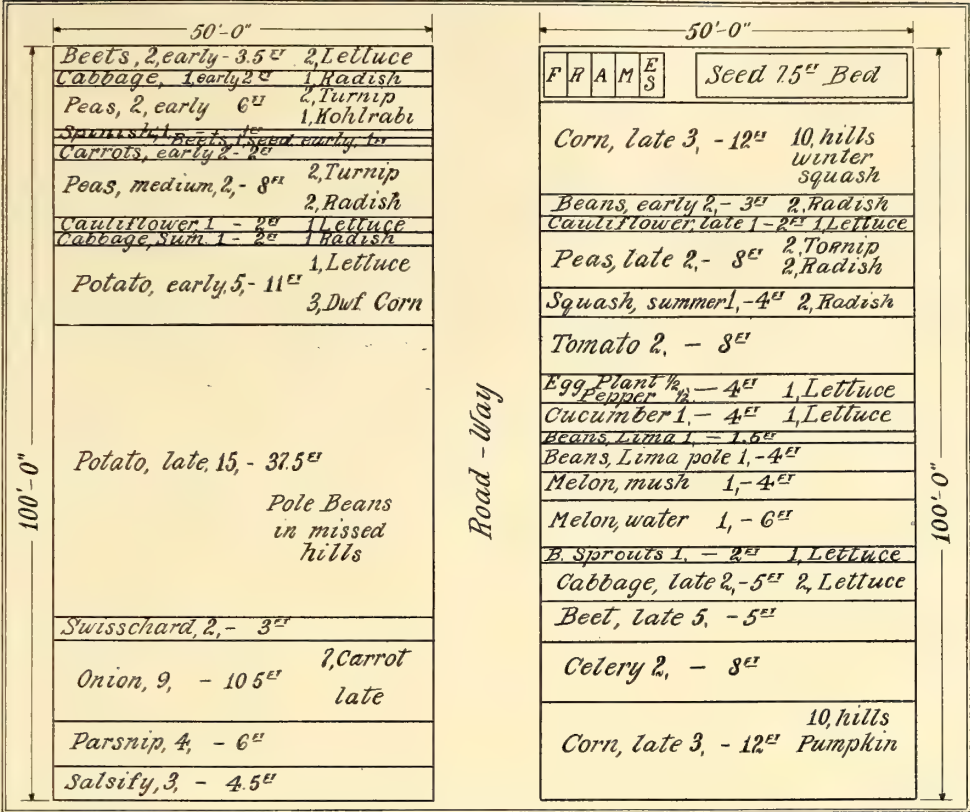


Full ears of Sweet Corn



Summer, with irrigation, it can be half-grown before being set where it is to mature, and then develops quickly and occupies little space. There can always be found room to "tuck it in" in the garden; the first crop between rows of early cabbage; the second in alternate rows with beets; the third between rows of early beans; the fourth in spaces between newly set pepper, egg or tomato plants, and so on. The loose-head types are the quickest growing and occupy the least space. Of these, Grand Rapids is the best I know—quick growing, healthy, long lasting, and extra fine in quality. Radishes, too, can be dotted in most anywhere, as they are ready for use while most things are just thinking about getting a start.

PEAS are one of the most delicious vegetables, but at the same time one of the most extravagant space-users of the small garden. Here is a combination I have found useful: Sow the early sorts in *double* rows (six inches apart), four or five feet apart; midway between the rows, plant a double row of early turnips, six or eight inches apart; and six inches from these, early radishes. These will be out of the way in time for the turnips, and the turnips in time for the



Plan of a home vegetable garden, 50x100 feet

peas, which should be carefully brushed up. Before the last picking of these is made, late cabbage, cauliflower or early celery may be set, before the pea vines are pulled, thus furnishing shade for a few days, which, in hot, bright weather, would be quite an advantage in getting them started. And between the plants of late cabbage or cauliflower, which should be set from two to three feet apart, there is room for lettuce. Thus the peas cease to be extravagant as space-takers, for on the same ground with them, during the season, we have grown

turnips, radishes, lettuce, late cabbage and cauliflower. EARLY BEETS, if set out or sown 14 or 16 inches apart, may be inter-planted with early lettuce or radishes. The beets require little lateral space, and grow perfectly well between the lettuce, which will be ready to use some time before the beets mature. EARLY CABBAGE, set 24 to 30x18 inches may be inter-planted between the rows with lettuce, radishes, or transplanted beets, and followed by late celery, early peas, early beans, or turnips, inter-planted with lettuce or radishes. ONION-SETS, transplanted onions, or even onions sown from seed, if planted early on clean ground, with the rows



There is much pleasure as well as profit in tending one's own garden



# SPRING

## PLANTING TABLE FOR VEGETABLES



Vegetables.	Group.	First Planting.	Succession Pl. Every	Last Planting.	Days to Mature.	D A T A			
						Seeds or Plants for 50-Ft. Row.	Distance.*		Depth.
							Apart In Row	Rows Apart	

### ROOT CROPS

Beet, Early .....	A-D	April 1st	4 weeks	May 1st	60-70	1 oz.	3-4	12-15	1
Beet, Late .....	B-E	May 1st		June 15th	70-80	1 oz.	3-4	15	2
Carrot .....	C-B	April 1st	4 weeks	July 1st	60-90	1 1/4-1 1/2 oz.	2-3	12-15	1/2
Kohl-rabi .....	C	April 1st	2 weeks	July 15th	65-85	1 1/4 oz.	4-6	15-18	1/2
Leek .....	A-B	April 1st		May 1st	120-150	1 1/2 oz.	2-4	15	1/2
Onion .....	A-B	April 1st		May 1st	120-175	1 1/4-1 1/2 oz.	2-4	12-15	1/2
Parsnip .....	B	April 1st		May 1st	150-175	1 1/4 oz.	3-5	18	1/2-1
Potato .....	C-E	Apr. 15th		June 23th	60-90	1 peck	12-14	2'-2 1/2'	4-6
Radish .....	C	April 1st	10 days	Sept. 1st	25-50	1 1/2 oz.	2-3	12	1/2
Salsify .....	B	April 1st		May 1st	125-150	1 1/4 oz.	2-3	18	1
Turnip .....	C	April 1st	4 weeks	Aug. 10th	60-75	1 1/4 oz.	3-5	15	1/4-1/2

### LEAF CROPS

Asparagus .....	B	April 1st			1 year	50	12	3'	4
Broccoli .....	A-C	April 1st	2 weeks	July 15th	50-90	35	18	2'	1/2
Borecole (Kale) ....	E	April 1st	4 weeks	July 15th	60-100	35	18	2 1/2'	1/2
B. Sprouts .....	A-E	April 1st	4 weeks	July 15th	100-140	35	18	2'	1/2
Cabbage, Early ....	A-C	April 1st	4 weeks	June 1st	50-90	35	18	2'	1/2
Cabbage, Late .....	A-E	June 1st		July 10th	100-150				
Cauliflower .....	A-C-E	April 1st	4 weeks	July 15th	50-90	35	18	2'	1/2
Celery, seed .....	A	Mch. 1st	4 weeks	April 10th	125-150	1 1/4-1 1/2 oz.	2-3	12-15	1/4
Celery, plants .....	E	June 15th		Aug. 1st		100	6	3'-4'	
Endive .....	A-E	April 1st	4 weeks	Aug. 1st	75-100	1 1/2 oz.	12	12	1/2
Lettuce, seed .....	C	April 1st	2 weeks	Aug. 15th	100-140	1 1/4 oz.	6-12	12-18	1/4
Lettuce, plants .....	A-C	April 10th		Aug. 25th	40-75	50	1	12-18	
Parsley .....	B	April 1st		June 1st	90-110	1 1/2 oz.	4-6	12	1/4-1/2
Rhubarb .....	B	April 1st		May 1st	1 year	25	2'-3'	3'-4'	
Spinach .....	B-E	April 1st	2 weeks	Sept. 15th	60-75	1 1/2 oz.	3-6	18	1
Swiss Chard .....	B-E	April 1st		June 1st	50-60	1 oz.	4-6	18	1

### FRUIT CROPS

Bean, dwarf .....	C	May 1st	2 weeks	Aug. 15th	45-75	1 pt.	2-4	18-24	2
Bean, Lima .....	B	May 15th		June 15th	60-100	1/2 pt.	3	3'-4'	2
Bean, pole .....	B	May 10th		June 15th	65-100	1/2 pt.	3'	3'-4'	2
Corn .....	B-E	May 10th	2 weeks	July 1st	60-80	1/2 pt.	3'	3'-4'	2
Cucumber .....	A-B	May 10th		July 10th	60-75	1/2 oz.	4'	4'	1
Egg Plant .....	A-B	June 1st		June 20th	50-75	25	2'	2 1/2'	
Melon, musk .....	A-B	May 15th		July 15th	90-120	1/4 oz.	4'-6'	4'-6'	1
Melon, water .....	B	May 15th		July 5th	100-125	1/4 oz.	6'-8'	6'-8'	1
Okra .....	B	May 15th		July 15th	90-100	1/2 oz.	2'	3'	1/2-1
Peas, smooth .....	B-E	April 1st	2 weeks	Aug. 1st	50-65	1 pt.	2-4	3'-4'	2-3
Peas, wrinkled .....	B-E	April 10th	3 weeks	July 15th	70-80	1 pt.	2-4	4'-5'	2-3
Pepper .....	A	June 1st		July 1st	40-60	25	2'	2 1/2'	
Pumpkin .....	B	May 1st		July 1st	100-130	1/4 oz.	6'-8'	6'-8'	1 to 1 1/2
Squash, S. ....	B	May 15th		July 1st	60-75	1/4 oz.	4'	4'	1
Squash, W. ....	A-B	May 15th		June 20th	80-100	1/4 oz.	6'-8'	6'-8'	1
Tomato .....	A-B	May 15th		July 20th	40-60	25-20	3'	3'-4'	

\*In inches, unless otherwise indicated.

The planting dates given are for the latitude of New York—every 100 miles north or south making a difference of about a week in the season.

The distances given for planting "apart in the rows" indicate the distance *after* thinning—seed should be sown much thicker.

Groups.—A. May be started early (under glass in Spring, out-doors in seed-bed later), and then transplanted to permanent locations. B. Usually occupies ground for entire season. C. Mature quickly, requiring for a constant supply, several sowings each season. D. May usually be cleared off in time to permit planting another crop, generally of an early variety. E. May be used to follow early crops, such as those in group D, which are cleared off the ground as soon as possible.





Now-a-days the vegetable garden is made a thing of beauty as well as one of utility

14 inches apart, may be inter-planted late in June, with carrots, skipping every fourth or sixth row so as to leave an alley for weeds and the onions when pulled, which will be ready to harvest from two to six weeks before the carrots.

CORN, which requires little room near the ground, may be inter-planted with sugar-pumpkins, Summer or Winter squash, or cucumbers, all of which will do well enough in partial shade. *Beware of bugs*, however. The surest way of making a success of this combination is to have the vine-plants started in paper pots in a cold frame (as described in the February issue of AMERICAN HOMES AND GARDENS) before planting them among the corn rows. They should be so spaced as to allow from 6 to 10 feet each way, according to the variety. This enables the vines to get a strong start, comparatively in the open, where they can be better watched and cared for.

POTATOES are another vegetable generally considered as taking up too much space for the home garden. That is largely because, in this country, we have been in the habit of planting the rows three feet apart and hilling them up. Neither of these practices is necessary or desirable for the home garden. Twenty-four to twenty-eight inches between the rows will give ample room for the development of most varieties. And where cultivation is not done with a horse, lettuce or turnips may be taken off between the rows, and a small growing variety of sweet corn, such as Golden Bantam, grown in the rows, planted between every third or fourth hill, and in every other row if they are put in as close as two feet.

TOMATOES, if trained up to stakes, and kept closely trimmed, as they should be, to produce the earliest and best results, will occupy little ground space. They may be planted in rows 4 or 5 feet apart and two to four feet apart in the rows, according to how close they are to be kept trimmed. This leaves room for cucumbers, one or two plants (from seeds or pots) in the rows, so there will be room to walk between.

#### SOME FACTORS OF SUCCESS

In taking pains to prepare for a highly successful garden

this year, the very first thing to do is to select the garden site, which should be in as warm, sheltered and well-drained a situation as possible, sloping a little to the south or south-east by preference. The soil should not be either wet or gravelly; almost any other sort, from a heavy loam to a very sandy one, will answer the purpose, especially where water is to be had. Then measure off the garden plot, and make a plant of it, to scale, on a substantial piece of paper of convenient size. This simple precaution will make it possible for you to "lay out" your garden in advance with exactness. It is necessary to do this early, in order that the amounts of seed of various sorts which you require may be determined as closely as possible. One of the causes of the undesirable up-and-down garden is seed bought haphazard, according to the enthusiasm aroused by the description in the seed catalogue. After one buys it—at a good price—there is of course a great temptation to plant it *all*, even if, when the product comes to maturity, we have to throw half of it away. There are two dangers in buying seed: First, that of getting too much; second, of getting it *cheap*. Buy the *best*; inferior seed is always the most costly.

#### A WORD ABOUT VARIETIES

And right at this point of making out the seed order, the important question of *varieties* must be settled. It is important, because the quantity, the quality and the evenness of your garden products depend to a large extent on the selections you make from the long list of claimants for attention to be found in any seed catalogue. Remember one thing at the outset: the most desirable variety for the man who grows for market may be, in fact often is, the least desirable variety for you. With him, table quality is not of prime importance; with you it is, or should be, the very first test of desirability. As a rule, one is tempted to try too many varieties, in making out the order, especially of the novelties. Get these latter by the *packet* only, if you would avoid severe disappointment, until you have tested them for *your* conditions. There are, however, many cases in which it is better to have more than one variety of vegetable, because different sorts are suited for different purposes, such as extra



early crops, Summer plantings, Winter keeping, etc. The lettuce that would be the quickest to give results in the Spring, if sown in mid-Summer would only "bolt" to seed at once; and it would be poor economy to plant an early forcing carrot for one's Fall and Winter supply.

#### GOOD VARIETIES OF VEGETABLES

The First Crop varieties are indicated in ordinary type, the Main Crop varieties in italics. Asparagus: Palmetto; Bean, dwarf: Stringless Green Pod, *White Wax*; Bountiful, *Rust-proof Golden Wax*; Bean, pole: Burger's Stringless, *Sunshine Wax*; Bean, Lima dwarf: Henderson's Bush, *Burpee Improved*; Bean, Lima pole: Early Leviathan, *Giant Podded*; Beet: Early Model, Columbia; Broccoli: Early White French; Borecole (Kale): Dwarf Green Scotch; Brussels Sprouts: Dulkeith, *Danish Prize*; Cabbage: Wakefield, *Succession*; Cabbage, Winter: Danish Round-Head, Perfection Savoy; Carrot: Chantenay, *Danvers*, *Coreless*; Cauliflower: Best Early, *Dry Weather*; Celery: Golden Self-Blanching, *Winter Queen*; Corn: Golden Bantam, *Howling Mob*; Peep o' Day, *White Evergreen*; Cucumber: Davis Perfect; Egg Plant: Black Beauty; Endive: Giant Fringed; Kohl-rabi: White Vienna; Lettuce: Grand Rapids, *New York*; Wayahead, *Iceberg*; Leek: American Flag; Melon, Musk: Netted Gem, *Spicy*; Melon, Water: Coles Early, *Halbert Honey*; Onion: Silver Skin, *Prizetaker*, *Southport Yellow*; Okra: White Velvet; Parsley: Emerald Gem; Parsnips: Improved Hollow Crown; Peas: Best Extra Early, *Boston Unrivalled*; Gradus; Pepper: Early Neapolitan, *Ruby King*; Potato: Irish Cobbler, *Green Mountain*; Pumpkin: Quaker Pie; Radish: Rapid Red, *Crimson Globe*, *Icicle*; Rhubarb: Wyatt's Victoria; Salsify: Mammoth Sandwich Island; Spinach: Victoria, *New Zealand*; Swiss Chard: Giant Lucullus; Squash, Summer: Scalloped Bush, Delicata; Squash, Winter: Hubbard, Delicious; Tomato: Bonny Best, *Matchless*; Turnip: Early White Milan, *Petrowski*. The above varieties form a reliable list.

The planting plan having been made out, and your seeds ordered, there remains another thing you should do before

the soil is ready for actual planting. Make out a "work list," showing, in order, the dates of the various sowings and plantings you expect to make, the amount, and the variety. Simply take a sheet of paper and rule it off thus:

#### WORK SHEET

DATE	VEGETABLE	VARIETY	AMT.
April 1st	Beets (P)	Ey. Model	2 Rows
" "	Lettuce	Grand Rapids	1 "
" "	"	Wayahead	1 "
Etc.			

When this is filled in, you are ready to go ahead, conscious that everything is right in plain sight before your eyes, at any time. The dates, of course, are approximate.

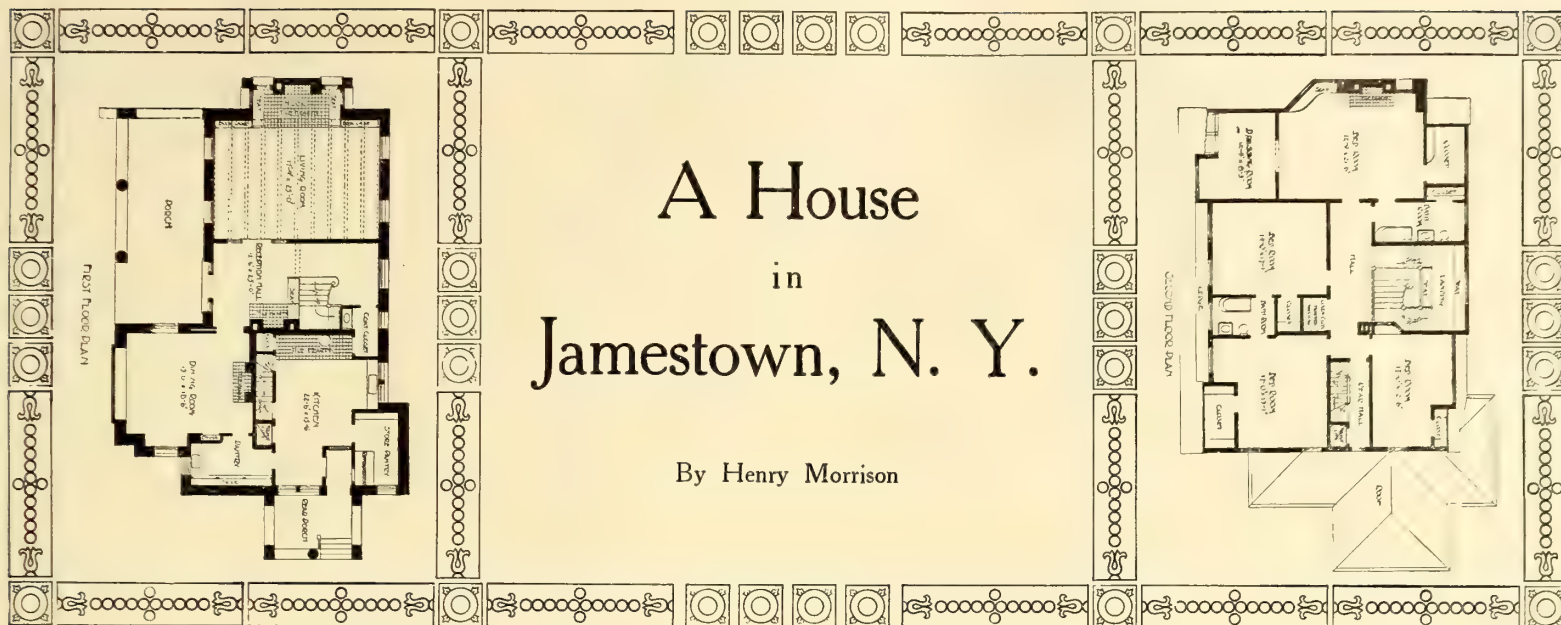
#### FOOD FOR THE HIGH-SPEED GARDEN

It must not be imagined for a moment, however, that the garden can be "speeded up" in this way, vastly increasing the product, without putting into the hopper more raw material, in the shape of available plant food, and moisture to carry it to its destination; nor that it can be done with lax, half-way methods of cultivation. The garden must be enriched as thoroughly as possible. Before plowing—and if it is large enough for a horse to turn around in, your garden should be plowed rather than spaded—a good dressing of old, well-rotted stable manure, three inches deep, should be evenly spread over the surface. After plowing and before harrowing (raking), a 4-8-10 fertilizer (that is, one containing 4 per cent Nitrogen, 8 per cent available Phosphoric Acid, and 10 per cent Potash) should be spread on at the rate of 1,000 to 1,500 lbs. to the acre—250 to 300 lbs. for a garden 100x150 feet. You can save money, and get a better fertilizer, by buying the raw materials and doing your own mixing. Besides this, for the best results, you will want 25 to 50 pounds of Nitrate of Soda, for top-dressing plants, increasing both size and earliness, and 25 to 50 pounds each of bone flour, and "tankage," or cottonseed meal, to mix and put in the hills or rows for vine-plants, tomato, pepper, egg-plant, cabbage, and other transplanted plants which require it.



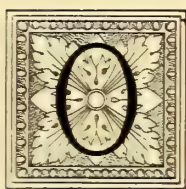
A home vegetable garden with a little vineyard in combination





# A House in Jamestown, N. Y.

By Henry Morrison



ONE of the difficulties of successfully planning a suburban home of somewhat more than average size is that of giving the building that intimate air of domesticity which Americans expect in all but the most formal of dwellings. That the problem is sometimes happily solved, however, may be seen from a study of these floor plans, which show a residence of rather more than usual size, and of the exterior, which has been so handled that it possesses the quaintness which one feels should belong to a home in the country or semi-suburbs.

The case under discussion is the home of Mr. A. R. Briggs, built by Mr. E. G. W. Dietrich, of New York. Here, surrounded by an expanse of velvet lawn and environed by shrubbery banked against its walls, is a structure of stone combined with shingles weathered to the gray, which nature provides for plain wooden surfaces that are exposed to the weather. The trimmings are of ivory-white,

in happy contrast with walls of stone or of shingles.

The roof has not been cut up by introducing the usual dormers which so often mar the beauty even though they increase the comfort of the home. The windows at the front of the house, upon the second floor, are carefully placed in one group which affords sunlight and ventilation without breaking the roof lines as is ordinarily the case. The eaves are brought down over a broad veranda and the entrance is into a wide entrance hall where a fireplace with built-in settle repeats the note of welcome and cheer indicated without. This quality is emphasized in the living-room with its fireplace within an alcove and flanked by more built-in seats beneath the windows. The floor of the alcove is paved with tiles and at either side are low bookcases. The ceiling of the living-room is heavily beamed. Opposite is the dining-room and close at hand are the pantry and kitchen, and upon the upper floors are the spacious sleeping-room and bathrooms for the family, guests and servants.



Road front of the house of Mr. A. R. Briggs, Jamestown, New York

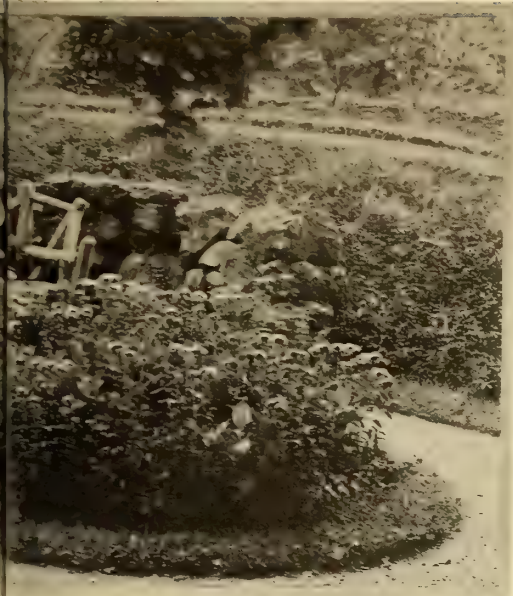




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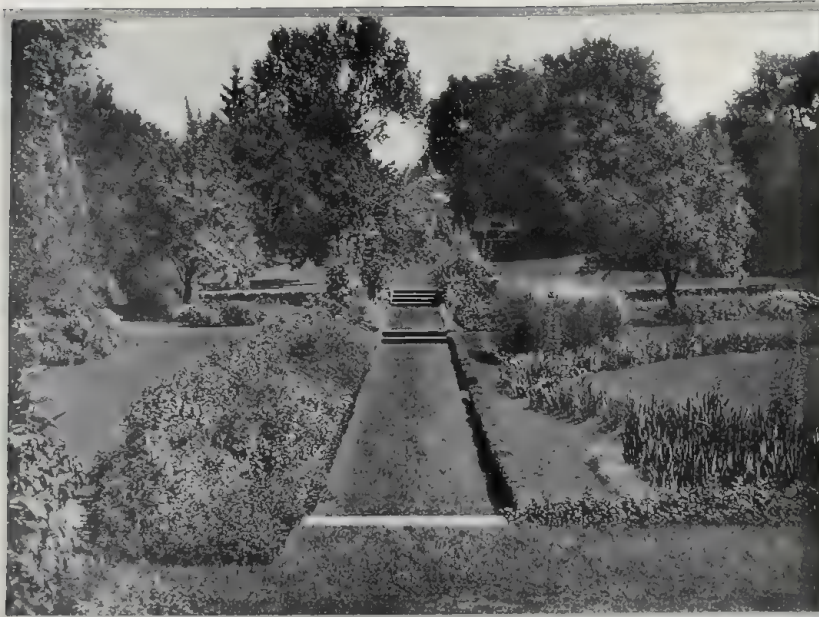
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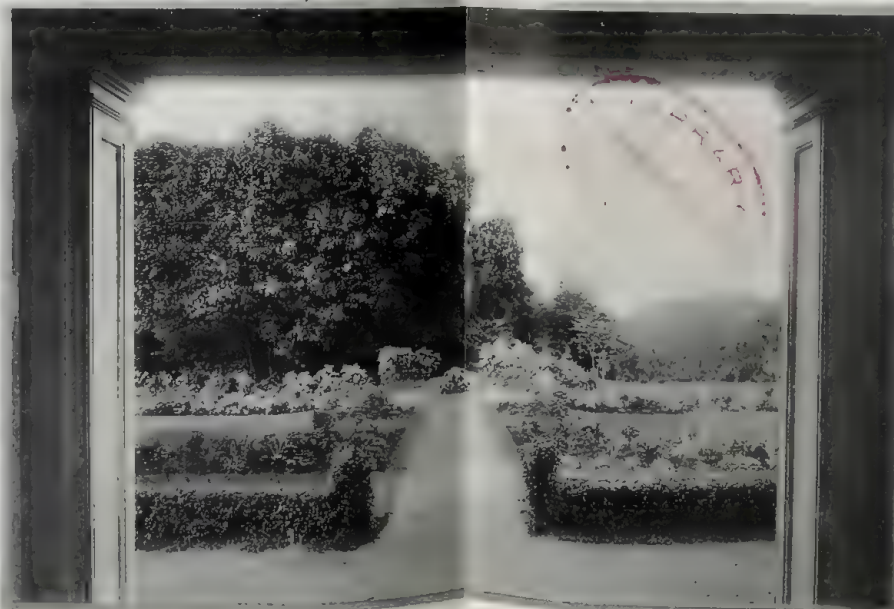
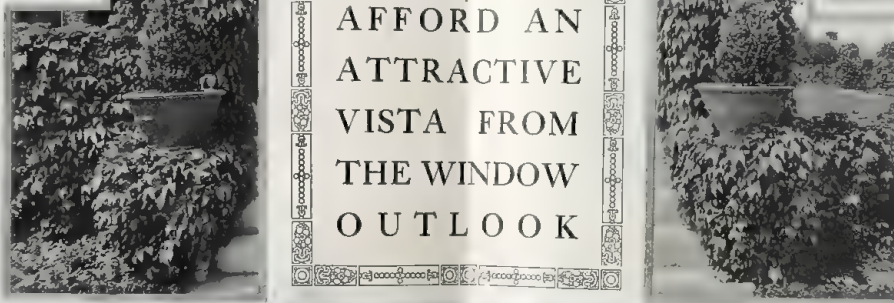








A GARDEN  
SHOULD BE  
PLANNED TO  
AFFORD AN  
ATTRACTIVE  
VISTA FROM  
THE WINDOW  
OUTLOOK







The lily pond is one of the most carefully designed features in the garden here described

## The Story of My Garden

By T. F. Spangler



WHEN the pioneers from New England in the first decade of the nineteenth century settled in Ohio, on the Muskingum River, and founded the village of Putnam, named for the famous Revolutionary soldier, General Israel Putnam, their new settlement clustered beneath the sheltering wooded hills and stretched along the banks of that picturesque stream. The town, later the city, of Zanesville, on the opposite bank of the river gradually grew until reaching across the stream it absorbed the old village of Putnam, and with its manufacturing plants, warehouses and railroads, occupied the once beautiful river sides until only one stretch of the river bank on the south of Putnam side remained unoccupied and unused except to become a common dumping ground. This low land, a hundred and fifty feet wide lay some twenty-five feet below the avenue, and the annual freshets of the river covered the debris with a charitable mantle of sand. The title to this land belonged to citizens, whose homes across the avenue faced the river, but they gave little heed to their

possessions on the river side of the avenue, and only retained the title to prevent obstructions to their outlook. This condition continued until the writer chanced to purchase a residence property on this avenue which carried with its title a portion of this river front. Later was conceived the idea of filling in this low ground and of constructing a garden thereon. The excavations for the foundations of new business houses, public buildings and churches, just across the river, which buildings at that time were rapidly replacing old structures, furnished a first-class material for filling the low ground. Two convenient bridges over the river made cartage an easy matter. This dumping and filling continued for a space of more than ten years, until over sixty-five thousand loads of earth, stone and gravel, averaging a cubic yard each, had filled the former low places, including other purchases of adjoining river side until leading to the writer's acquiring a handsome plateau of land of an average width of one-hundred and forty feet, or nearly two acres, extending five hundred and ten feet along the river. This frontage was next well protected from the annual



Sundial





This garden offers quiet seclusion in its well planned arrangements

freshets of the river by concrete walls and rip-rap work of stone carefully saved from the dumpings. A fringe of cotton wood and of willow trees, which grew near low water mark of the river, was saved to form a fine background for the garden. Then a latent love for plants and flowers inherited from the days of boyhood, but which, amid the cares of an active business life, had lain dormant, developed into activity. *AMERICAN HOMES AND GARDENS* and kindred publications were studied and consulted for ideas and suggestions, and the garden gradually developed; a purely amateur work. The plan adopted divided the upper plateau into three sections, an old-fashioned garden of winding walks with shrubbery and Perennials, a formal garden, and an open lawn with shrubbery border, the river front to be terraced with three terraces to the river, supported by stone walls. The first terrace, thirty-two feet wide, lies three feet below the upper level, the second one, same width, five feet lower; a third terrace, of gravel, eight feet lower, submerged at times of high water, is sustained next the river by a nine-foot heavy concrete curb wall. The walls supporting and separating the terraces the writer calls "home made" because they were built by home direction. Lumber facings, as if for concrete work, were set up, the stones of various sizes laid "broken ashler" style were placed against the planks to get a true wall, with filling and backing of gravel concrete. When the concrete had set, the planks were removed and the stonework painted with cement mortar, and a coping of plain concrete placed on top. This work was done with common labor, and two of these walls, nearly two hun-

dred feet in length have now been firmly in place for over five years. Steps were needed to connect the various levels, and these were made of concrete, still amateur work and common labor. On the second wall was placed a balustrade of cement work. For this, the balusters, posts, top and bottom rails, in many duplicate parts, were cast by the "man of all work" during the Winter months when outdoor work was impossible. The ability to do this work developed so rapidly and satisfactorily, that in addition to the balustrade work, under the writer's amateur direction, this man of all work was able to produce cement columns for the Pergola, tanks for the fountains, curbing for the paths, bird paths, garden seats and pedestals for sundial and for plants and vases. A friend presented a terra-cotta lion's head, and the following season a successful wall fountain, using some of the forms for balustrade posts, and utilizing the lion's head, was evolved. The photographs accompanying this article will best illustrate the results of these efforts of the amateur and his "man." A tank for water Lilies and gold fish was constructed with satisfactory results, then a formal garden



The pergola

bisected by paths formed of cement curbing and limestone screenings, with a sundial on a cement pedestal of home construction, at the axis of the paths. Later the Pergola, seventy feet long, of twenty Renaissance columns was set up, inclosing a walk of "home grown" cement blocks laid in diamond plan of alternate red and white blocks cast the previous Winter. Then followed a lake of about two hundred and fifty square feet of surface laid out naturally somewhat heart-shaped with a small island. In this lake Nymphaeas, Cat Tails, and



various aquatic plants flourish, including Water Hyacinths from the St. John's River, Florida, and Parrot's Feather from Louisiana, and a rapidly increasing school of gold fish. The pride of this lake, however, for the past two seasons, has been the Victoria Regia ("Trickeri") the "water platter of the Amazon," which, with its beautiful leaves and gorgeous flowers has attracted much attention, the first and only plants of the kind which have been grown and flowered in the open in this section of Ohio. The lake has been christened "Lac de

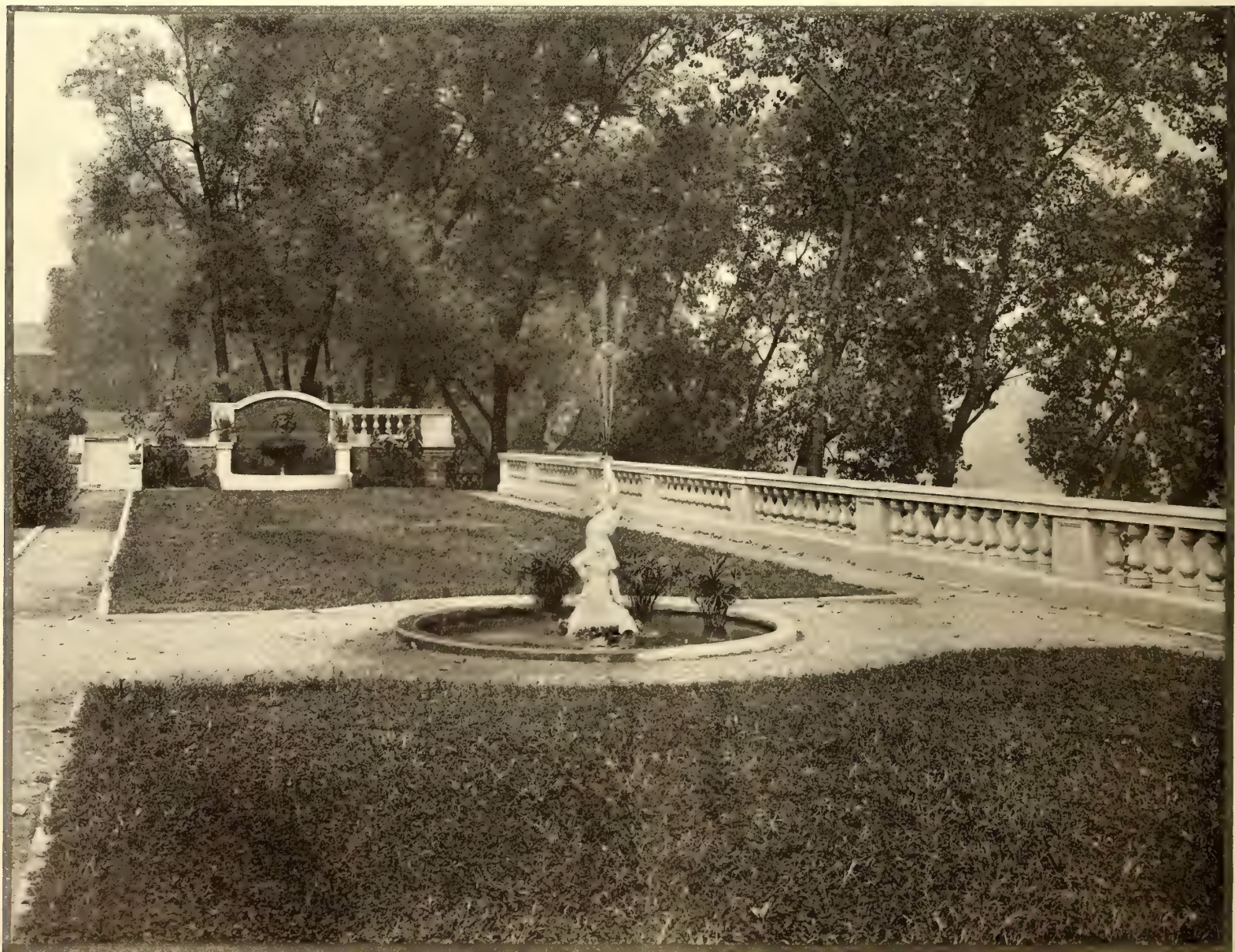
Cœur" by the ladies of the family from its heart-shaped design, and the tiny island a witty friend named The Isle of Man. The mound of earth at the west end of the lake from which a jetting spring and waterfall of rustic stone and cement work, not yet completed, will feed the lake has been called the Allegheny Mountains; beyond which an open lawn bordered by irregular chumps of many varieties of shrubbery furnishes a third and interesting landscape section of the garden.

A recent journey abroad with visits to the Rock gardens of England and Scotland, has produced a strong desire to



The terrace walk

add a rock garden to the general scheme and this idea is now being attempted as a part of the "Allegheny Mountains" and bordering the north shore of "Lac de Cœur." Much work is yet to be done on the river terraces, but the joy of planning and working it out has been the diversion and solace of an active business man who, out of office hours, has found health and recreation in his communion with nature in the garden of his own efforts. The public has been freely admitted to enjoy the beauties of the garden which is locally known as "Spangler Park," and it has become one of the show places of the city. This liberty has not been abused and the owner rejoices that he can share the sweet influences of his garden with his friends and neighbors. It is possible that the perusal of this story of a garden that has happily worked out to be a joy not only to its owner but to the community in which it is placed will suggest to others the possibility of reclaiming waste places, especially as there are so many towns and cities situated on river sides throughout the country that have paid scant attention to their opportunities in the way of making garden spots out of barren places.



Another view of the terrace and balustrade overlooking the river

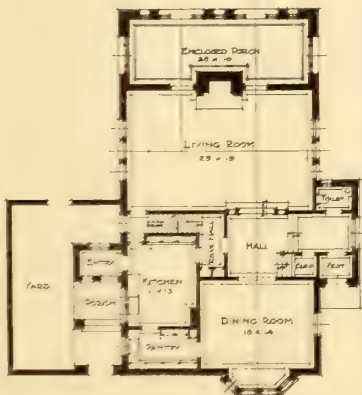




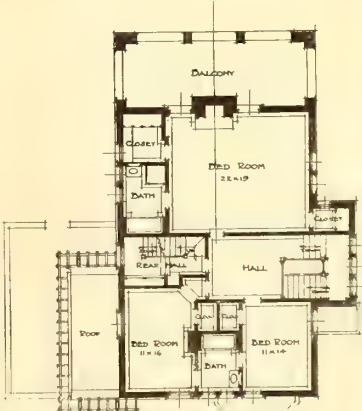
AN ATTRACTIVE HOUSE IN CLEVELAND, OHIO

THE house here illustrated is the Cleveland, Ohio, home of Mr. Felix Hughes, and was designed for its owner by Messrs. Bohnard & Parsson, architects of Cleveland. This house combines many excellent features not only in the matter of the arrangement of the rooms, as will be discovered from a study of the accompanying floor-plans, but also in the matter of the exterior design. There is no affectation about this house, and the architects have skilfully avoided any appear-

ance of bareness in the exterior walls by the discreet use of moldings and also by the introduction of such features as the panel in deep relief set in the wall, as shown in the illustration. The entry to the house is inconspicuous. It leads into a vestibule opening into a square hall to the right of which is the great living-room, across the whole width of which stretches an enclosed porch reached by French doors placed at each side of the large fireplace. The planning of this house well exhibits the ingenuity with which the architects have worked at the grouping of rooms.



First floor plan



Second floor plan





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

# Early American Silver

By Robert H. Van Court

Photographs by Courtesy of the Museum of Fine Arts, Boston



THE skill of Colonial craftsmen reached its most brilliant achievement in the work of the silversmiths of the period. Workers in other branches of applied art have left ample and convincing testimony of their attainments as designers and workmen, but the wares of the metal-smiths easily excel in beauty of design and in the perfection of finish.

The period at which these American craftsmen wrought the silver now considered so priceless was that during which severity and purity of design were highly valued. England set the fashion for the colonists, and the eras of Queen Anne and the Georges had produced great designers whose work had established the vogue of simplicity of form and accuracy of proportion, and their leadership found a ready following in America, where it accorded well with the classic and simple tastes which here prevailed.

Nothing is more interesting than a study of the social history of a period, using as a guide the domestic objects of the very people whose customs are being analyzed. The silver of American Colonial days offers a particularly fascinating study, for plate was the most prized and valued of household possessions, and was handed down from one generation to another, although its value did not prevent its forming a very intimate part of daily life.

Tea drinking became the fashion during the reign of Queen Anne, and the new custom caused the introduction of the use of tea caddies, strainers, hot water urns and the host of small objects used upon the tea table, all of which offered an opportunity for testing the skill of the designers and silversmiths of the times. The little porringers with their flat handles were made

for the use of the rising generation, and spoons, forks and ladles of many and divers kinds were among the objects made by the men who worked at the silversmith's craft.

Even in Puritan New England the social customs were convivial. Drinking accompanied the transaction of business of any kind and was a part of any social function. No baptism was performed, marriage celebrated or funeral conducted without a liberal consumption of liquor. Toddy and punch were in demand—cider was consumed in amazing quantities, and high in favor was the delectable "flip" made of rum, beer, spices and eggs, sweetened with molasses and then burned by the plunge of a red-hot instrument called a "loggerhead," which was an adjunct of every well-ordered Colonial fireplace. The skill of the silversmith was required for the fashioning of the flagons, tankards, strainers, braziers and the long list of objects which are in demand wherever a few congenial spirits gather about the festive board. The silver punch-bowls of the time, such as the famous example at Harvard, are marvels of faultless designing and correct workmanship, and bear witness quite

as forcibly to the skill with which they were made as to the joviality of the occasions which they doubtless adorned. As might be expected, much of the most beautiful of the early American plate was made for the service of religion, and much which was not made for church use became the property of the church by gift or bequest.

It seems a little startling to think of silver flagons and goblets made for household use appearing upon the communion table, but another aspect shows it to be reverent and fitting that the treasures which were the most valued of domestic possessions should be given for the service of the church. The communion services made for use in many of the New



The work of the early American silversmiths is eagerly sought for by museums and private collectors, and authentic examples are becoming exceedingly rare. The tray, porringer, small creamer and sugar-tongs were made by Paul Revere. The coffee-pot to the left was made by Benjamin Burt





Flagons and ewers from old Colonial churches in and around Boston. The center ones were made by Nathaniel Morse and by John Noyes for the church in Brattle Street, 1711. The flagon to the right was made by I. Bridge, the gift of Mrs. Mary Hunnewell to the New North Church, Boston, 1751

England churches include the beautifully fashioned "beakers" with or without covers, more or less elaborately decorated. In localities where the influence of the established church was strong, the communion service was apt to include chalices with the enlarged "bowl" made necessary by the administering of the wine to the people. The various British sovereigns gave liberally to the parishes of the Established Church in far-away America, and many Episcopal churches in New England, New York and the States farther south, possess communion services given by Queen Anne, William and Mary, or the Georges. King's Chapel in Boston, by reason of its dignity and importance, received many tokens of royal bounty and favor, and its collection was greatly augmented by the gifts of Colonial silver made by fervent parishioners in Boston. The extent of its possessions may be imagined, for when the Tory rector of the parish left Boston after the evacuation by the British, he took with him 2,800 ounces of silver which belonged to the chapel. Some few of these treasures have since been restored to this quaint old church, which adds greatly to a pilgrimage thither.

American plate, to be sure, never attained to the luxury which characterized its manufacture in England. Beside the splendid and elaborate tea and dinner services made by English makers, the work of our early American silversmiths appears modest and simple indeed, but its very simplicity carried with it a certain severe and classic beauty which could not be surpassed. It must be remembered that the colonists had not attained to the wealth which would warrant the expense of such lavish display, nor did the social usage and customs of the times afford an opportunity for the use of the sumptuous plate made in England for the use of royalty and the nobility. Moreover, silver itself was at a premium, and its value was held to be greater in the form of currency than in articles for personal adornment or for household use.

Boston has ever been the center of American taste and culture and appreciation of the arts, and although workers in silver, lived and worked in all of the more prosperous colonies, the Boston craftsmen possessed, it would seem, a higher degree of artistic perception and technical skill than the workers in other Colonial cities. The highly important

commerce of New England kept them closely in touch with the prevailing fashions of Europe, and the manufacturing activity of the New England towns doubtless stimulated them to the production of wares for which the increasing prosperity created a ready demand. Wealthy colonists in New York, Maryland and Virginia loved to surround themselves with furnishings of beauty and refined luxury, but they were almost always imported from Holland or England—they were seldom fashioned by home workmen, as was apt to be true of the same objects of domestic adornment or utility in use in the homes of New England. Perhaps, too, the pre-eminence of the Boston silversmiths seems to have been more evident than that of craftsmen elsewhere, because more of their work has survived the vicissitudes of time.

These workers in silver may be regarded as the aristocracy of craftsmanship, for many became wealthy in the trade and belonged to families whose names have figured largely in the history of the places where they lived and worked. It is scarcely possible to find even the names of many of the early makers of furniture and the names of potters mean but little to others than collectors of the wares which they produced. Silversmiths, upon the other hand, seem to have occupied more eminent places in the community and upon the list of early silversmiths in New York are such names as Brevoort, Kip, Roosevelt and De Peyster, while in Boston silversmiths occupied high seats in Colonial councils and bore such names as Hancock, Quincy and Revere.

One is apt to think of Paul Revere chiefly, if not exclusively, in connection with a certain midnight ride, in which a lantern in a church steeple also played an important part.

His achievement in this instance, while it has earned him an immortal place in fame and history, has overshadowed his renown as one of the most eminent and skilful of early American engravers and silversmiths. His work, of which much remains to bear convincing testimony to his taste and skill, is characterized by beauty of workmanship together with a delicacy of design and minute and careful balance of proportion, in which he easily excels, even among the many skilled Colonial silverworkers of early times in Boston.



Revere was the son of a silversmith who had come to the colony from France where the name was Rivoire. The third of twelve children, Paul early entered his father's shop, and when he was nineteen he carried on the business at his father's death. His political activity and the prominent part he took in the affairs of the times probably occupied only a share of his attention, for he has left work which fully attests his industry as well as his excellent ability and consummate skill.

But Revere was not the only Boston metal worker whose work won renown in those early days. John Hull was regarded as the dean of Massachusetts silversmiths, and the records of the period describe him as a merchant prince of New England. His partner was Robert Sanderson, and for 30 years they coined the pine tree shillings, the making of which was regarded in England as an act of defiance to the royal prerogative. It was long a tradition in New England that Hull gave as his daughter's dowry her weight in pine tree shillings.

Jeremiah Dummer, of a family still prominent in Massachusetts, was also an important member of the guild of silver workers, as was also his brother-in-law, John Cony, who, besides being one of the subscribers toward the building of King's Chapel in 1689, also engraved the plates for the first paper money used in America. Another influential craftsman was John Edwards, whose shop was at 6 Dock Street, and still another was Edward Winslow, who received his permit as goldsmith from the selectmen in 1702. Records of many of the early New York silversmiths have been



Tea-set by Paul Revere. Presented to Edmund Hartt, constructor of the frigate *Boston* by his fellow-citizens in 1799

lost in oblivion. Much of their work is yet in existence, but comparatively little is known of the makers or where they lived and worked. George Ridout, an Englishman, settled in New York about 1746 and conducted a shop "near the ferry stairs." Richard Van Dyck had a shop in Hanover Square, which is now blocked and choked by the structures of an elevated railroad. Freeman Woods worked at 11 Smith Street, and not far away was the shop of Adrian Bancker, son of a Mayor of Albany.

Newport in its earlier days was a seaport of much prominence and importance and grew wealthy from the commerce which passed in and out of its harbor; metalsmiths flourished in those prosperous days, as many examples of early Newport silver abundantly testify. Philadelphia, noted always for its good taste as well as for its encouragement of whatever lends comfort or luxury to the home, gave ample support to workers in silver, and Philadelphia silversmiths were well to the fore with wares which rivaled even those of the very eminent craftsmen of Massachusetts.

The early silversmiths were necessarily very able and clever engravers, for much of the excellence and beauty of their wares depended upon the skill with which they engraved the lettering, crests, coats of arms and other decorations which they used. The same engravers designed and executed many of the early American bookplates, and the brilliant cartoons of one early engraver, who was primarily a silversmith, form a bitter arraignment of the policy of the British government of the day. Their skill in designing and engraving also played an important part in the



A group showing a fluted tea-urn, sugar-bowl, and tea-pot by Paul Revere, and other pieces by his contemporaries



making of our first American currency. A study of old American silver will readily show that the objects wrought were chiefly those which combine utility with beauty. Tea and coffee services were in demand, with trays and salvers of various kinds—flagons and tankards, beakers and braziers, and the delicately perforated little strainers which sometimes possessed one handle and sometimes two. Add to this list spoons and forks and porringers of different kinds and the assortment of objects, the making of which occupied the time of our early metal workers, is complete.

The illustrations convey some idea of the beauty and delicacy of the silver made in those far distant days. Upon page 96 is shown the exquisitely graceful little tea set of three pieces which was presented by a number of his fellow citizens to Edmund Hartt, who constructed the frigate "Boston" in 1799. Several of the beautifully fashioned vessels shown in the group upon page 97 are from the collections of various old churches in New England, the gifts of members of their congregations, whose names and arms appear duly engraved thereon. Many of the pieces shown in the other groups, notably the beautiful hot-water urn in the picture upon page 98, are the work of Paul Revere, whose skill in design as well as in execution placed his wares, as has been said, in the first rank of artistic importance.

The form of the teapot varied considerably in early Colonial days, and those shown in these pictures illustrate the different shapes—bell or pear-shaped, globular or oval. The very tiny teapots are the earliest and are relics of the days when tea was sold at a price so high that its use was possible only in very small quantities. "Bohea" sold in Boston in 1666 at 60s. per pound, but as it came into more general use, the price of tea was gradually reduced until, in 1771, it retailed for 3s. per pound. The shape of the teapot determined, of course, the shape of the sugar bowl and the creamer which were included in the set.

During the past thirty years early American silver has

become increasingly rarer and consequently more valuable. Much has become the property of the great museums, although much, of course, remains the highly-treasured heirlooms of the families for whom it was made, and the churches for the use of which it was fashioned. What stories this old silver could tell had it but the power of speech to voice its experience—stories of the domestic life of the days when the nation was in the making, and when the household silver of one day might be put into the melting pot to supply coin required for some financial exigency. Or else the stories might be of the social revels and gaieties of our Colonial forebears, or of the jovial hours about the tavern fireside, or in the tap-room of the village inn, where wit challenged repartee in the political discussions of the day. Other old silver might remind us of the christening or marriage of the men and women who created the government and institutions which are ours to-day, and certain old tankards, beakers, chalices and plates might remind us of the reverent spirit which established upon the bleak shores of a new land the religious customs of an older land beyond the seas.

The demand for early American silver, besides greatly decreasing the number of pieces offered for sale, has caused the increase of the prices asked in even a greater ratio. Some few of the leading silversmiths in the larger cities generally have a number of pieces on hand for whose authenticity they are prepared to vouch. Then, too, one may sometimes purchase excellent examples at sales of household effects, particularly in places which are comparatively small and off the beaten track. Such silver, however, is constantly becoming more difficult to obtain, and soon the wares of these old Colonial metal workers will be far beyond the reach of any excepting fortunate collectors who are prepared to pay any price demanded for what they feel they must obtain. The collector must be on his guard against purchasing as early American silver, the reproductions so occasionally offered as genuine work of Colonial craftsmen.



The beauty of early American Silver is due largely to the gracefulness of its proportion. The round baptismal basin was made by Paul Revere for presentation by Ebenezer Oliver to King's Chapel, Boston, in 1798. The center tray, the sauceboat, the strainer (lower right hand corner) and the small creamer on the left were also by Revere. The beaker to the right was made by Jacob Hurd and the coffee-pot (center) by Samuel Minott

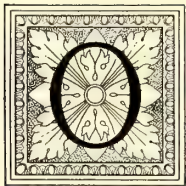




A swinging-shelf arranged to display a small collection of Tobies, with pewter mugs below

## The Picturesque Toby

My Mary H. Northend  
Photographs by the Author



Of all antiques that form collections, nothing to my mind is more interesting than the squat, fat little Toby, with its bright coloring and ever recurring mug. This quaint little figure is always fascinating, for in imagination it transports one inside the old ale houses or chop houses where, gathered around the table, is seen a group of men, each one drinking from one of these queer little mugs. Those of to-day are made generally in Germany, but their ancestors, the original Tobies, came from England, although little regarding them is to be found in the published authorities of British ceramic wares.

Fortunately, researches in old registers enable one to get a few exact dates concerning them and their origin. Most of them are old Staffordshire and are not marked by any maker's name, but they have such distinctive modeling and coloring, that they may be easily distinguished from the modern reproductions, many of which are supplied from Holland and France.

Toby jugs, in the latter part of the eighteenth century and the early part of the nineteenth, were adapted to cartoons and convivial qualities of hero worship. They were fitted with likenesses of great men, giving us Wellington, Drake, General Howe, and Lord Nelson hollowed into ale mugs. Among them, too, Napoleon was found, made in France. The reason it is thought to have been made in that country is from the fact that the likeness of The Little Corporal is not a caricature. English potters delighted to depict Bonaparte, but they seldom gave him the attractive countenance of this jug. They made him tall and thin, or short and abnormally fat, and dressed him in queer clothes, labelling him, "Bony." This jug, owned by Mr. Seth F. Low, of Salem, Massachusetts, is in very pleasant guise, suave of countenance, and very well dressed. There is a smoothness of texture about the work that marks it as distinct from the English Tobies, which unfortunately frequently lack these desirable qualities.

The name "Toby," so the legend runs, was derived from "Uncle Toby," a character in "Tristram Shandy." Whether this is true or not, this little drinking mug was in favor at the time of the coming out of Sterne's novel. These were not the first of the kind, for before the advent of the real Toby, a stoneware jug was made by Flemish potters in the early part of the seventeenth century, and, no doubt, was put to the same use that the Toby eventually served.

These jugs were called "Greybeards," or "Billarmines." These names were given in derision of an unpopular Cardinal of the times, the bearded face being a caricature. Every one that was made, boasted a generous rotundity of outline with two fat arms and hands that made a futile attempt to clasp each other across the well-filled-out waistcoat, while directly under a plain band that finished the top was a face with flowing beard. Some specimens of these jugs are shown in the South Kensington Museum, but it is doubtful if any are to be found in America.

As early as 1750, and even before, we find these mugs, showing rummy, old red-nosed faces, with always their drinking mug in hand. They were supposed to have been invented by one Toby Philpott of jovial nature, and the original jug was supposed to be his portrait. The first Tobies were in reality scarcely more than hollow figures, to which a handle had been attached, but as time went on they grew more and more like mugs and while at first the cap or hat lifted off, forming a cover, the succeeding style had the hat incorporated into the mug, forming the lip. They were gayly dressed in vivid colors, ranging from twelve to fourteen inches in height.

England has the honor of making the Toby an institution. They are shown in a considerable variety of modeling and decoration. The first ones were brightly colored, formed like a man, seated, and holding his pipe or ale mug in his hand. They have from the commencement shown different designs, some of them being full length as the Jolly Good Fellow. These drinking mugs were made in many factories, those at Bennington, Vermont, being the only ones that bear a distinctive mark and in consequence are more highly prized by connoisseurs. A unique specimen that was made in this factory is the only one that shows no mug in the hand, the arms being arranged closely to the body and giving the appearance of having no arms at all.

A genuine Toby of the late eighteenth century costs anywhere from \$50.00 to \$75.00, while much higher prices are commanded by some of the rarer kinds. They are shown in all moods, some being jovial in appearance, others placid, and still more are leering. In fact, every kind of a Toby is represented, except a dry one. In addition to depicting the figures of human beings, there are some Tobies, although rare, that represent animals, while not a few are in the form of tea pots. These latter are generally finished in blue with a band of green and a bit of copper



luster. They vary in height from twelve to eighteen inches.

Among the Tobies which have been made with noted likenesses are those of George II and George IV, the former being very unpopular with the tavern folk. He was endowed with a greedy-eyed, heavy-jowled countenance, yet showing a caricature of the original which makes the likeness unmistakable. The Staffordshire modeler who designed George IV did it with little appreciation of his subject, however.

There is a quaintness and fascination about these little mugs or pitcher men, that a collector cannot resist. It requires great patience and no small amount of money to acquire a collection of any size. Like other "old-timey" things, when Tobies had outlived their days of usefulness, no further thought was given to them, and they were unheeded and lost track of. Not a few of them were considered of so little consequence that they were relegated to the dump heap, so that when the fad for collecting them received an impetus, the collector encountered no little difficulty in securing them, for while there seemed to be an abundance of the queer-fashioned mugs on the market, it was not hard to determine that the greater part of the specimens exhibited were modern reproductions rather than the genuine old-time Tobies.

The identification of an original naturally requires both time and skill, but that is a part of the collector's education, and he soon learns the real points, buying with judgment and often selling for far more than the specimen costs. To the novice let it be said that the modern affairs are so realistic of newness that they are easily detected, for while they imitate as far as possible the new ideas, yet they come under a far different category. They have not the same soft colors of the originals, and as they are handled, the old jug is found to be much lighter than the new. Then, too, more especially in the Ralph Wood figures, part of the glaze appears to be missing. By passing a lead pencil over the surface a place will be found where the pencil grates and leaves a mark, and this should be observed by every collector.

English Tobies are sometimes classified as Young and Old Tobies, and the terms are expressive, for the Young Toby is a figure standing as if full of life and vigor, with a jovial, happy-go-lucky expression. The Old Toby is represented as seated, with a worldly wise face which conveys an impression of having experienced life to



Sunderland frog mugs in the Page collection

the fullest. Both types always carry the mug in one hand or in both hands, and from it a foaming liquid seems about to issue. The coloring of the Old Tobies is principally yellow, while that of the Young ones, is a combination of brown and yellow. Of course both these colorings are varied with others.

In 1716 a son was born to a Staffordshire miller, who was named Ralph Wood. He became a potter, and he in turn had a son named Ralph, who followed the same occupation. This man had a son who was the third to be called Ralph Wood, and this last named Wood went into the same business with his father's cousin, Enoch Wood, who was dubbed, "The Father of Pottery," and the whole family help us much in the study of Staffordshire figures. The two characteristics of the Woods' figures were that the coloring is extremely delicate and that the flesh tints were of a pale, fawnish gray color, rarely if ever of the usual flesh-tints. They were the first, probably, to make Toby Philpotts, as they were called. Other potters took up the same craft and led to a flood of these little jugs. Even the great Wedgwood himself is known to have made some.

These figures lasted for a century and a half and were very fashionable during that period. One of the earliest ever made in Staffordshire has a daub of dark brown magnus on the eyes, and the whole contour of the figure suggests that it was one of the earliest made.

Toby jugs and many figures are still made in Staffordshire, notably at Longton. They sell for a shilling or so, but do not have the soft colors of the old work.

It is not difficult now to buy these old Staffordshire figures, but the prices are much more than they are worth, and are liable to go still higher as the demand for these quaint ornaments increases. The day has passed when these were neglected by the children who were tired of them and desired something new and who had no regrets regarding their sale until they realized that they could have obtained pounds where they formerly received shillings.

This is due to the small army of collectors who had the craze and were strong on the trail of antiques. While not belonging to the Staffordshire period, yet there was a kind of ware that was known as the Sunderland ware, which was rose pink.

Some of this was made into jugs depicting the Rollicking Sailor, Masonic emblems, and wedding symbols, the last sometimes bearing the name of both bride and groom. These ranged in



"The Little Corporal," a Napoleon Toby





Toby mug

specimens is owned by Mrs. David P. Page, of Newburyport, Massachusetts.

There was an object in the making of these mugs, for when filled to the brim, the frog was concealed. It was a favorite trick of the innkeeper or of some of the many friends gathered for a convivial drink, to hand one of these mugs, filled, to the innocent victim. Raising the foaming ale to his lips, the unfortunate one would drink deeply only to be startled by the appearance of a frog's head beneath the foam. Sometimes the deception was so real that it was almost an impossibility to make the drinker realize the joke.

With the revival of cottage ornaments, both old and new, the Toby comes into play. In more elaborate form, it is often a chimney ornament, a reminder of the olden days rather than an actual drinking vessel. Many of them are today as bright in coloring as they were when they came from the Staffordshire potteries so long ago. They are, frankly speaking, drinking mugs, some of them illustrating bear mugs and jugs and are made in astonishing variety. Few resemble one another enough to make a real pair, and in fact when made in sets, they are often colored differently to give variety. Some of the best specimens are equal to the old colored statuettes. They were made by potters of renown who gave them great care. Among them were prominent the Shepherd Plaid; the Drinking Parson, with his flowing white hair; the Watchman, seated

with his lantern between his knees; the Sailor, standing by the side of a tree, one bough of which forms the handle, and many other quaint varieties.

American Tobies were also made. Some of them made at Bennington are of a peculiar mottled brown and are considered very good. The most distinguished of these show likenesses of Washington, Ethan Allen and Ben Franklin. The pottery was discontinued in 1849.

The quaint gay colored bits that were once so profusely made but which, with the lapse of time, have disappeared, are today comparatively few. They stand prominently among collectors' interest as the most convivial of all drinking vessels—called "Toby" from the thirsty old soul who invented them. Many of them are most genial in appearance, while others have disagreeable leering faces which should, under ordinary circumstances, dispel the drinker from partaking of his social glass of foaming beer from one of these odd, picturesque old mugs.

Gabriel Varden, so Dickens tells us, drank out of just such a mug as this, replenished constantly by the hand of Dolly Varden, who sat near him at table. Maybe the jug from which he drank was a Staffordshire one, gay with its red coat and its green trousers, for the Staffordshire jugs show more brilliant coloring than any others. Probably the most prominent of all these makers and designers of Tobies was Ralph Wood, whose colorings, mentioned before, were extremely delicate. Of course there were other potters who took to figure making, which resulted in a deluge of this kind of drinking mug. Commencing with the great Wedgwood himself, who started this work before he fell in love with the Greek school of statuary, we descend to such men as Voyez, Neale, Wood, and Caldwell, Bott and Company, Wilson, Lakin, Poole, and Walton. From many of these men we have marked pieces, although few tobies are thus designated.

Davenport's name occurs most often on Toby jugs, some of which are shown in rare collections in the museums of all parts of England.

Very few tobies are found to-day in silver luster. They are most unique and almost impossible to decipher, as the faces are not as



Toby mustard-pot



Tobies representing animals are more rare than those representing human figures





"Parson" Toby

determined, for even the most careless observer cannot be deceived in those which are distinguished by having no caps.

There are many English Tobies, however, that have been so cleverly imitated that it is difficult for even an old collector of china to be absolutely sure as to which are old and which new.

One of the tobies most interesting to Americans is the Benjamin Franklin one. Some of this kind are still to be found in Philadelphia. They are generally large and show the distinguished gentleman taking snuff, the year of its make dating back probably from ninety to a hundred years.

Roughly speaking, the Staffordshire figure, from a collector's point of view, lasted about a century and a half—that is, from the last quarter of the seventeenth to and including the first quarter of the nineteenth. A learned and enthusiastic collector has suggested that these figures should be divided into no less than nine sections. In subordination to the same idea is a possibility of classifying the time named into four periods of nearly equal duration which the ordinary collector may readily master. It is but a rough division which is subject to overlapping by potters, modelers, and pieces.

In the first division we should have the Slip specimens including Astbury figures. In the second, Ralph Wood, Thomas Whieldon, and others. In the third we have Josiah Wedgwood, Ralph Wood, Potter Number Two, Lakin, and Enoch Wood. In the fourth comes Walton, Wilson, Salt, and others.

This division may be a help to the collector in trying to distinguish periods, for the earliest Toby ever made in Staffordshire had a daub of dark brown "magnus," and the whole contour suggests an initial time. This type shows a figure sitting in

good and clear as in the china jugs. Two of these are in the Atkinson collection at Salem, Massachusetts, while another well-known Toby of this make is carefully treasured in a collection at New Orleans, La.

There are also some that are made in gold luster, very plain and without ornamentation. A few of this ware are to be found even in the most prolific collectors' treasures, showing that they are very limited in make. The most prolific are the Staffordshire ones, and their age can easily be

a chair, holding a pitcher of foaming ale in one hand. He wears a cocked hat, with rosette on the left side, a wig of flowing curls reaching to his shoulders. He shows a jovial face and double chin, and is dressed in a white robe edged with buttons, which is open and shows a laced vest of white beneath. He also wears knee breeches and has little stubby legs with his feet encased in low shoes.

A most unusual and interesting group of Tobies is found in the Nathaniel Spofford collection at Salem, Massachusetts, each one of which is a correct imitation of an Irish lord. The collection was carefully gathered, one at a time, until the number was complete. This group stands on a shelf in the dining-room, with a background of Dutch blue, which attracts a great deal of favorable attention from everyone. Each figure differs in shape and in modelling, and the most important one is that of a squatty old man, with heavy eyebrows, "mutton chop" whiskers, and cocked hat. His double chin reposes inside a high collar tied with a bow of bright color. The waistcoat is of red and white, with red buttons, while the short black coat comes to the waist. The legs are much foreshortened and give a very squatty appearance. His hands are thrust into his pockets, and altogether he makes a very jovial caricature.

Another remarkable Toby in this collection is a short figure, sitting down, with very leering face which is emphasized by mustache and goatee.

We are very sure that jugs are made in England to-day that are similar to the old ones. They are very light and not made of the old creamy bone paste of long ago. Then, too, they are differently decorated, making such a vivid contrast that even an inexperienced person could tell the difference. Few new ones, however, have crept into collectors' possession. They are mostly odd ones that have been purchased either for their design or on account of some interesting feature about them.

The number which will be found possible to collect is indefinite and depends much upon the means of the buyer. They can be obtained principally in antique shops, and in buying the inexperienced collector must use great discretion, for the best specimens are of course very rare and have been acquired by eager connoisseurs long ago.



Old Toby



English Tobies are sometimes classified as Young Tobies and Old Tobies. The Young Toby is a figure standing as if full of life and vigor. The Old Toby is represented as seated, with worldly-wise face





## WITHIN THE HOUSE

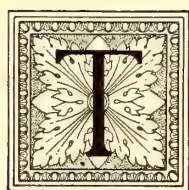
SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## HARDWOOD FLOORS

By Harry Martin Yeomans



THE almost universal use of rugs as a floor covering has resulted in hardwood floors becoming a subject of great concern to all home-makers; a matter which was not of such paramount importance in the old days when a snugly fitted carpet was considered the only proper floor covering. At first, only large rugs, showing a couple of feet of floor space about their edges, were used, and then the question of the hardwood floor was not so troublesome. But when the smaller-sized Oriental rugs began to be imported in such large quantities, both the antique and the modern ones, they created a demand for hardwood floors of the highest excellence. By using several small-sized rugs in a room, placed in front of the larger pieces of furniture, or where the most walking takes place, large sections of the flooring were left exposed to view, and consequently a great deal of thought has been given to the laying and finishing of hardwood floors, and many houses can boast of very beautiful ones.

The hardwood floor for all parts of the house has much to commend it, both from an æsthetic and a sanitary point of view. The old-fashioned nailed-down carpet, coming up close to the baseboard, never could be thoroughly cleaned, and never was really freed of dust and dirt, although it may have looked so, and the periodical trouble of having them taken up and beaten, added to the terrors of the Spring and Fall housecleanings. But with rugs, hardwood floors, and a hand-power vacuum cleaner, one can feel assured that all the dust has been eliminated from a room. Artistically hardwood floors make a big appeal, as the narrow units of which they are composed, whether laid straight or in a pattern, give texture to the floor and add to the constructive quality of a room, which cannot be obtained by a carpet no matter how costly it is.

It should be borne in mind that hardwood floors should be a background for your rugs or whatever form of floor covering is to be used, and in common with all good backgrounds, its design should not be so elaborate as to attract undue attention. As a floor it may be beautiful, but still it is only a floor to be walked on, and to fulfill that purpose properly it should keep its place under foot and not assert itself.

One great defect noticed in hardwood floors, from an artistic standpoint, is that they are not dark enough in color. Floors should be oiled or stained so as to make them sufficiently dark to form a background for rugs, and so that they will not be too prominent.

I have seen rooms that have been decorated and furnished in perfect taste, but the occupants felt that there was something about the rooms that was not right. It turned

out to be that the floors were too light in color, and they threw the whole decorative scheme out of key. When they were stained and darkened, the difficulty was remedied and the floors assumed their proper place in relation to the balance of the room.

When a floor is laid in a perfectly plain design, it can afford to be lighter in color than when a more elaborate pattern is employed.

About twelve families of trees give all of the flooring that is trod upon in this country; but maple, the hard pines known in lumber yards as Georgia, Carolina and Southern pine, and white oak, are those most commonly used in the average house.

Maple is light in color, economical, very hard, makes a fine dancing floor and you can roll pianos and heavy furniture over it with impunity. It is excellent also for utilitarian floors, such as kitchens, laundries and in servants' bedrooms. This wood is too hard to take a stain.

The pine floors are light in color and take an excellent polish, or they can be varnished. Staining is not a success, as the wood is so full of sap that the stain will not penetrate, but remains on the surface and wears off. To darken pine floors successfully, they should be treated to applications of linseed oil, to which some stain has been added so as to hurry the darkening process. When pine floors are going to be laid, "comb grain" should be specified so that they will not splinter or "rise."

Of all the woods used for flooring, white quartered oak stands head and shoulders above the rest, and gives the utmost satisfaction, although red oak is sometimes used. "Quartered white oak" should be specified, as it has the beautiful "silver grain" not found in the straight stock. Oak must have a filler to seal up all of the pores of the wood and make it ready for the finishing process. Oak can be stained to any desired shade and a good plan is to put some stain in the filler. Hickory is also a good floor wood and takes a good polish. Beech makes an ideal floor, is light in color, hard, and has the rare quality of wearing smoother with age.

In the house of moderate cost, the floors are either laid perfectly plain or with a simple border effect, when a large rug is to be used. When more expensive and more elaborate designs are desired, there are various geometrical rug effects and patterns that can be worked out in hardwood floors and which are very handsome. The herring-bone pattern is very attractive. With these more elaborate designs small rugs should be used.

These attractive designs for hardwood floors have been made possible by the use of the small units—boards of narrow width. In old floors where wide boards were used, they spread apart and showed unsightly cracks, which in time became filled with an accumulation of dust and dirt. This defect has been done away with, however, by employ-



ing the boards of narrow width; as narrow as  $1\frac{1}{2}$  inches on the face can be obtained in oak flooring. The narrow units cannot shrink enough in any one board to show the objectionable cracks, and they give a neat appearance to the floor.

Wood for flooring comes in several widths and thicknesses, from  $\frac{5}{8} \times 1\frac{1}{4}$  inches up to  $\frac{7}{8} \times 3\frac{1}{2}$  inches. Boards of  $\frac{7}{8}$ -inch are used for most floors. Flooring should be tongued and grooved on the ends as well as the edges, so that when the joints are driven up tight, an excellent floor is the result. Nails are driven through in the grooves (blind nailed), so that the nailheads are invisible when the floor is completed.

When remodelling, if new floors are laid over the old ones,  $\frac{5}{8}$ -inch boards may be used.

If one is building a house of the Colonial farmhouse type and desires a floor of wide boards, like the old floors before the narrow flooring could be obtained, boards should be used for this purpose that have been built up or "laminated." They have a soft wood core and a quarter-inch veneer of oak on top and chestnut underneath. The shrinkage of the oak and chestnut, being equal, keeps the wide boards from warping. A floor of this nature can be made more attractive by having the boards held together by wooden keys of the same or a different kind of wood.

Real parquetry flooring is  $\frac{7}{8}$  of an inch thick, of oak, and is blind-nailed in the groove. Wood carpet is often used, however, and gives approximately the same effect. It is  $\frac{3}{8}$  of an inch thick and consequently cannot be blind-nailed. The nails are driven through the face and the holes filled up.

I saw a floor recently where teakwood and oak had been used in combination. The center of the floor was entirely of oak, the teakwood being used in the border design. When first laid the teakwood was about the same color as the oak, but exposure to the light gradually turned it darker and brought out the design of the border. It gives variety to a border when the cost does not have to be considered too closely.

There are various methods of finishing floors, depending upon the condition of the floor itself and the personal predilections of the owner to a great extent.

In old houses where the floors are not in good condition, and it is desired to use rugs, a good effect can be obtained by simply painting the floor with two coats of one of the dark-brown floor paints that can be procured for that purpose, and a coat of varnish can be added, although that is not necessary.

When new floors have been laid, they should be treated with more respect, so that the grain of the wood is brought out, and they should be finished with varnish, shellac and wax.

After the floors have been scraped, either by hand or machine, the pores of the wood should be filled up with a wood filler. It can be purchased in paste form and thinned with benzine, gasoline or turpentine, until it

resembles liquid paint. Apply to the floor like ordinary paint, and rub off all of the surplus filler that does not dry in. Stain in either dry or liquid form can be added to the filler to give the desired color to the floor. After the filler and stain have dried thoroughly, then the finishing process is in order.

Two or three coats of shellac should be applied to the floor as a foundation for the wax. If a heavy, thick shellac is employed, two coats will suffice, but if the shellac is thinned with wood alcohol, then three coats will be required. After applying the first coat let it stand for from six to twelve hours, and smooth off with sandpaper, but be careful not to go through the shellac. Then apply the second coat and sandpaper again. After the last coat has been applied, let it stand for two or three days, so as to get firm, smooth off with sandpaper, clean thoroughly, and then apply a thin coating of floor wax, of which there are several on the market. After the wax has dried for several hours it is ready to polish. Weighted brushes come for this purpose; one weighing fifteen pounds will prove satisfactory; or soft flannel cloths can be used and with patient rubbing a beautiful soft polish will result. The spots where there is the most walking can be rewaxed every week or so, and occasionally the whole floor should be gone over with a new coat of wax. The idea is that a thin film of wax must be kept over the shellac, which is the foundation of the polished surface. Never allow the wax to wear so thin that it does not protect the shellac underneath.

About every six months it will be found that ordinary rubbing with a cloth will not remove the dirt. Then take alcohol, gasoline or benzine and go over the whole floor. Any of these liquids will dissolve the wax and it will come off accompanied by all of the accumulated dirt, but the shellac will be left intact. Let the floor dry and you can then wax again as described above. This is the most approved method of finishing a hardwood floor, but there are others which are liked just as well by some people.


Floors can be finished with varnish. After the filler and stain have been allowed to dry, apply two or three coats of one of the hard floor varnishes that are prepared expressly for that purpose. As each coat dries it should be smoothed with sandpaper, or the last coat can be left in its natural gloss. Another method is to use two or three coats of varnish as a foundation and then wax over the varnish, although a shellac foundation is generally considered the best by hardwood floor people. If a waxed surface is not desired, the floor can be shellaced first and then a floor varnish applied; the shellac acting as a foundation for the varnish.

Kitchens and verandas can be treated to a special varnish that will stand being mopped with water. Water should never be put on hardwood floors that have been finished with varnish, shellac or wax. The ordinary broom will scratch them but a hair brush with a cloth bag over it will be found to answer for ordinary cleaning purposes.



A good floor is essential in a hall






## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith



### MARCH IN THE GARDEN

**T**HERE has always been associated with the name of March the thought of the beginning of gardening. Although the snow may be piled up throughout the countryside, and though the icicles may not find many opportunities for dripping during the month's early days, still the good old tradition clings to us despite the later one of the Lion and the Lamb. At any rate, we begin to feel that we have been wintering too long, and being provident, our forethought leads us now to begin active preparations so when the proper season is at last with us we shall not be found unready to begin operations the very first of its all too fleeting days.

**T**HOUGH gardening is an active operation it is also a meditative one, a pursuit that is a relaxation to the mind as well as to the body. Bye and bye we shall be turning up the soil, working it over, putting in the seeds; later lifting and transplanting later, but even now there is active work we can attend to. By the end of the month you will probably be uncovering your bulb beds and also removing mulches. Then you must clear up your lawn just as soon as there are indications that the frost has left the ground, for if this is neglected the undue heat of the mulch will give the roots of the grass the impetus of an unnatural start and the lawn will then be apt to suffer from probable later frosts.

**H**YDRANGEAS and Dogwood may be pruned now, also Elders, and after the frost has departed the hybrid perpetuals (Roses) should be cut back eight or ten inches, or more, as they appear to require. Perhaps spraying will be under way. Apricots should be sprayed before April 1, also Peach trees. In fact, by April 15 all first spraying should be finished.

**A**NUMBER of flower seeds may be planted indoors this month, among them double Petunias, Bach-

cellor Buttons, Calendula, Drummond Phlox, Marigolds, Canas, Heliotrope, and Lantana. With the advent of an early season Sweet Peas should be planted outdoors as early as practicable.

**N**OW is the time when the garden beginner should study up the matter of soils. The ideal flower garden cannot be evolved from a sand heap without the assistance of more encouragement than mere hope. One cannot do better than reflect upon the Parable of the Vineyard in this connection, for depth and mellowness are the prime soil requisites to successful gardening. We know that plants receive nutriment through their roots, therefore these roots have, more often than not, to seek this nutriment; hence it is necessary that depth and mellowness are maintained to assist the roots to extend themselves freely and without undue struggle. The spade is the honorable badge of the gardening fraternity and it should never be left to rust in the tool-house! Work the soil to make the soil. A rich sandy loam, two or three feet deep, will be best appreciated by growing flowers. It should be well drained. As sand alone is too porous

to retain moisture and plant-foods for any length of time, and so permeable to heat that it encourages the scourge of drought by practically burning up the plants. So, too, is an all-clay soil as bad on the other hand as being too retentive and too tenacious. By studying the properties of both sand and clay we at once arrive at an appreciation of the advantages of mixing them in proper proportion, which, improved by the addition of fertilizing material, gives us just the sort of loam our gardens should attempt to have for their bedding soil.

#### AZALEAS

**A**READER of this department asks the Editor for information concerning Azaleas as house plants. Although Azaleas are very lovely as they come to us from florists they are not satisfactory permanent house plants. For Spring blossoming Azaleas should have a temperature of about 60°. The soil should be moist.



Plan now for garden effects as delightful as this one





## ELECTRICITY IN THE HOUSE

By Elizabeth Atwood



T seems to me that we are entering upon a veritable crusade against the drudgery of housework. The work of today is more complicated than it was in the days of our grandmothers, so it is really up to scientific research to help us out of these complications. Now, that every one is conversant with the germ theory, extra care is being taken of the home by the intelligent housewife, and this, of course, means extra work.

Electricity is coming to our rescue, not only in fighting dust and dirt, but with an astonishing number of labor-saving devices for the cook and laundress, whether it be the little mother valiantly struggling to be all in one, or whether it be in the larger home, where each department has its chief.

Just think of what the vacuum cleaner has done for us, and what its development has been. When those carts with their apparatus first came to our doors, we thought, and it did seem as though a veritable miracle had been performed. Next came the home vacuum cleaner which could be run by attaching to any lighting plug. I can well remember the first time I saw one of these cleaners operated. I was green with envy, for the price was nearly prohibitive, certainly so for me, for I had neither electricity in my home nor money in my pocket.

This is all changing. Vacuum cleaners can now be made for a much smaller price, and many housekeepers can now have them. I have known of neighbors combining and making it possible to have a vacuum cleaner where it was out of the question for any one of them to stand the expense alone.

Now comes the crowning joy of vacuum cleaning in the installation of a stationary air-cleaning system. Air-cleaning, really, when you come to think of it, should be as necessary to the comfort and healthfulness of your home as heating, lighting and plumbing. This stationary motor itself is easily installed in the cellar. Piping between the studding or through a closet or obscure hall corner connects it with each floor. To clean any part of the house, all you have to do is to attach the hose with cleaning tool to the opening of pipe on that particular floor, turn on the electricity and the cleaner is ready to begin work.

No more dragging of a large machine from room to room, and the hose with the largest tool attached weighs so little that a small child can handle it without effort. Into the cleaning tool is instantly drawn all the dirt and dust-laden germ-infected air, then, down the pipe and into the machine. The dirt drops to the bottom of the machine.

There are more uses for one of these cleaners than is at first thought. The cleaning of clothes and furs, bedding

and tapestry becomes a simple thing. Tools for getting under and around heavy furniture reduce house cleaning to a minimum, and saves on wear and tear, and strain to such furniture. Each year finds these electrical tools more durable.

What a wonderful work might be done in public schools with vacuum cleaning, yet I know of only one where such a system has been installed. We moved on a step in the right direction when oil was introduced in the daily sweeping of the dusty floors, with their germ-laden accumulations, but how many mothers of girls have felt the consequences in the soiled clothing resulting from these greasy floors.

We find our real help along the line of electrical heating and cooking devices. In the cooking we accomplish desired results, without heat, while the same power produces heat whereby we are made comfortable. A contradiction producing comfort to the housewife.

We are all compelled to eat three times a day, at least most of us are, and on someone's shoulders falls the burden of preparation. In these days of the help-problem, this burden many times falls upon the housewife herself. She it is, who will welcome the attractive electrical appliances. They are pretty and compact, many times finished in polished nickel and provided with four fiber heat insulating legs which prevent any possibility of the surface on which the toaster is resting being scorched or scratched. This makes it possible to prepare much of the meal right at the table upon which it is served.

We know well the pleasure of watching processes, and this way of preparing and serving food adds interest, and eliminates the drudgery so often suffered alone. Think of the fun one can have making toast at the breakfast table, each one buttering the crisp fresh pieces as they come from such a toaster, instead of getting red-faced and heated over the stove or even a gas range.

No matter how long in use the lower base is always cool enough to handle. The bread retainers are on spring tension so the bread is held flat and equidistant at all points from the flat heating element. This insures evenly browned toast. No more burned edges. This toaster may be placed before one member of the family to manipulate while another operates the disk heater.

This disk heater is equipped with the same kind of good legs as the toaster, which makes it possible to use on the most highly polished table. On this may be fried bacon and eggs, or even chops if the disk is made hot enough. One or two quarts of water can be boiled quickly on the disk heater, and it may be attached to a lamp socket.

Then there is the percolator. With these percolators all the fragrance of the coffee is confined inside the percolator until the coffee is made and turned into the cups. A snap of the switch turns on the heat and the percolating starts within a minute after it is turned on. The body of



the percolating machine is made in one piece. The standard finish is polished nickel, although some prefer copper.

Here is the cooking of a breakfast provided for, and all at the table. Here is work turned into more or less of a frolic. What a boon to the housewife when without a maid.

There is a chafing dish with its electrical attachment. No alcohol needed; no fire risk. Again the snap of a switch turns on a clean, safe, odorless heat. Who does not like to cook in a chafing dish? Here it is at its best. This is a great thing for the small family in a flat. There is the place where such appliances are most needed. The only thing against all of these is the high price. I am hopeful that the prices will become lower as the extreme novelty wears away.

In the kitchen we find that great strides have been made. Now we have the Domestic range which uses the ordinary utensils like the gas range. In this is combined the boiler, the oven and the broiler. Utensils for each of these departments of cooking may be bought separately and placed upon shelves or the table when in use. I think the range in its compact form is the best way, although first cost seems so large. The cleanliness of all these electric appliances must appeal to all housekeepers.

Washing made easy! That awful bugbear to all of us is made a matter of interesting play. Think of being able to attend to other work while the clothes wash themselves! The principle in cleaning the clothes is tumbling them back and forth in the barrel, and forcing the hot water and suds through the fabric without rubbing them against anything but themselves.

The wringer, too, is run by the same power that runs the washer. When the machine is running for washing, the same power may be used to turn the wringer at the same time, so the clothes already washed may be rinsed and put through the wringer while the second lot are being washed.

To me the height of wonder has been reached by the latest development in the kitchen, and that is in the production of a range combining oven, broiler and boiler, and all of these helped through the principles of the fireless cooker. It is much simpler and much more easily cared for than a gas range, and it is not to be compared with the labor and danger of the old-fashioned cook-stove of many discomforts.

For years I have used a fireless cooker of my own construction, and have been able to save, through its help, much gas and labor; wear and tear of body and mind, but, it had its limitations, for it was, of course, without any heat

save that which was in the contents of the cooking utensils placed therein.

Now I am the proud possessor of this twentieth century wonder. It is far easier to manage than any gas range I have ever used, and it is so much safer. It takes up so much less room than either gas or coal range while its productive or usable capacity is nearly the same. The same simple principle is used that you are familiar with in lighting your home. There is no more heat radiated from it than from an incandescent light in your room. There, it is ahead of the gas range, for flowers may be placed on the top of it while the cooking compartments are in full operation.

The current is applied by means of the main switches which are in turn operated by a Double Pole Knife Switch controlled by the clock—that is set just like the one in your sleeping chamber. I do not enjoy being a slave to my kitchen any more than others do, but I love to cook; to enjoy the satisfaction of seeing my people eat with a relish, the food I have prepared for them, to see them grow and be benefited, and be well-nourished. I like to be able to go out on an afternoon and feel that such dissipation will not mean a poor dinner for my family. In this combination range, all such possibilities are fully realized. Perhaps, I may wish to leave home just after luncheon to attend a lecture, a matinee or to make a round of calls. I can feel sure that I shall not return before half-past five. I prepare my vegetables and put them with a little water in the receptacles of the boiling department of which there are three, with an over-all covered pan which will hold, say, a nice pudding. I close the door, set the indicator at 2, which means boiling heat. When a second hand of the indicator slowly moving, reaches the hand at 2, an automatic switch cuts off the current and the cooking goes on as in the old fireless cooker. I place a six-pound roast of beef in the oven, prepared for cooking. I set the indicator of that oven door at 6, and when the second hand reaches 6, an automatic switch cuts off that current and the cooking goes on.

Now here is the miracle! Here is where the clock does its work! You set the alarm at 4, just as you set any alarm, and when four o'clock comes the alarm is so arranged that it opens the switches and both compartments start cooking, and whether you are on time or whether you are late, the food is not injured by waiting, as all know who have ever used a fireless cooker. To sum up: this great force, electricity, is being harnessed so that every housewife may drive it with ease and comfort—if she can only have the chance, and when that comes may come economy.



### A RABBIT HOT-WATER BOTTLE

Photographs by Mary H. Northend

This little rabbit is made of cotton flannel and is about eight inches long. It has pink bead eyes and the ears are lined with pink. A pink ribbon is tied around its neck. This is designed to hold a children's hot water bottle, an opening in the back is made through which the bottle is put, and over which the cloth buttons. This little "Bunny" is very popular with the children and may be had in the shops for about \$1.50.





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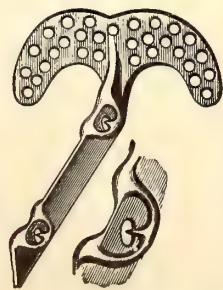


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## Collectors' Department

Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

L. R. R. The enamelled plate to which you refer is probably a Siena plate, to judge from the photograph. There is almost no such thing as a "market price" on *objets d'art* of the sort, so much depending upon the circumstances of disposal or acquisition. For instance, in 1861, the South Kensington Museum paid £15 for a very fine enamelled Siena plate representing St. Sebastian tied to a tree, while a similar one, thirty years after, brought some £1,000 at Christie's in London.

M. M. The ring which you submit is a copy of an Egyptian signet ring of about the period of B.C. 1500. The "inscription" is composed of copied hieroglyphics arranged without meaning, and thus further indicative of the ring's worthlessness from an archaeological point of view. Bogus Egyptian antiques are very common, but genuine Egyptian antiques, on the other hand, are also fairly easy to find, and when obtained from reliable sources cannot fail to add interest to any collection of mementos of past ages.

J. A. S. The miniature about which you enquire is of the latter part of the eighteenth century. During this period there were made in Battersea a great number of such enamels, but being done on copper they chipped very readily and usually are found in somewhat elementary colors, with flesh color wanting, a little red and white taking its place. There are examples of Battersea enamels in the collection of the Metropolitan Museum of Art, New York, the Museum of Fine Arts, Boston, and elsewhere in America.

D. H. The wax portrait in profile which you wish to preserve should be framed in a deep, close-fitting frame, edging the glass all around with gold-beater's skin, for while damp does not affect wax miniatures, dust invariably ruins them. It is worth noting here that there has been a revival of the art of portrait miniatures in wax in England, examples of such work by contemporary wax artists having been shown at the Royal Academy in London quite recently.

R. L. Because the colors of the illuminated parchment missal page of which you speak are brilliant, it is no indication of its being a bogus specimen. The finest examples of the illuminator's art retain their brilliance of color both by reason of the excellence of the pigments used by the early scribes and by reason of the fact that such illuminations have generally been kept from over-exposure in closed volumes. A study of styles will help the amateur to detect bogus examples of illuminated work. American museums and the libraries in nearly all our large cities possess specimens of the illuminator's work for first-hand study.



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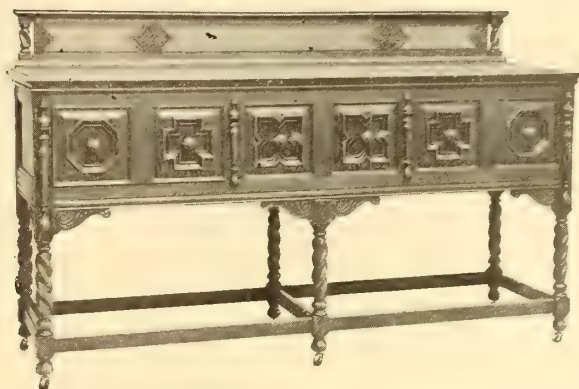
C. E. F. The taste for Chinese things, general to-day in England, and becoming more popular every day in America, was first introduced into England by Queen Mary (1689-1702). It is interesting to note that the famous Evelyn mentions in his diary under date of June 13, 1693, that he "saw the Queen's rare cabinets and collection of China which was wonderfully rich and plentiful." It is a pity Macaulay referred less graciously to the Queen's inspiration of the Chinese taste. He remarks: "Mary had acquired at The Hague a taste for porcelain of China, and amused herself by forming at Hampton Court a vast collection of hideous images, and vases upon which houses, trees, bridges, and mandarins were depicted in outrageous defiance of all the laws of perspective. The fashion—a frivolous and inelegant fashion, it must be owned—which was thus set by the amiable Queen spread fast and wide. In a few years almost every great house in the Kingdom contained a museum of those grotesque baubles. Even statesmen and generals were not ashamed to be renowned as judges of tea-pots and dragons, and satirists long continued to repeat that a fine lady valued her mottled green pottery quite as much as she valued her monkey and much more than she valued her husband." Perhaps Macaulay had in mind Daniel Defoe's "Tour of Great Britain," wherein that author wrote, "The Queen brought in the custom or humor, as I may call it, of furnishing houses with China ware which increased to a strange degree afterwards, piling their China upon the tops of Cabinets, scrutores and every Chymney Piece to the top of the ceilings and even setting up shelves for their China ware where they wanted such places, till it became a grievance in the expense of it and even injurious to their families and estates." All such historical "side-lights" have an interesting bearing to the collector and much of the fascination of collecting lies in the field of historical research which it opens up with little effort.

K. O. From the photograph of the grandfather's clock you send with your careful description of it in detail it is probable that this is a genuine specimen of the beginning of the eighteenth century. Marquetry work became popular in England during the reign of William III, but its employment began to decline about 1710 to make way for the interest in lacquer-work.

E. G. G. It is very difficult to determine where the hanging-press or wardrobe to which you refer was made since even those specimens absolutely known to have been made in England are thoroughly Dutch in appearance. This article of furniture was introduced in England during the reign of Queen Anne, and nearly all the examples of the period of English make were designed by Dutch cabinet-makers who came over with William III. The value of such a wardrobe as you describe would, in the antique furniture mart, be fixed at about \$175.

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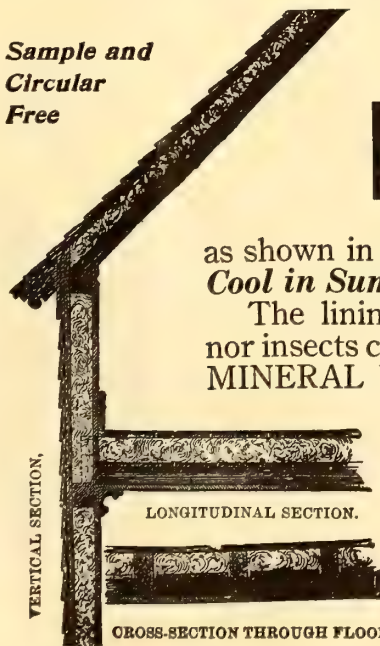


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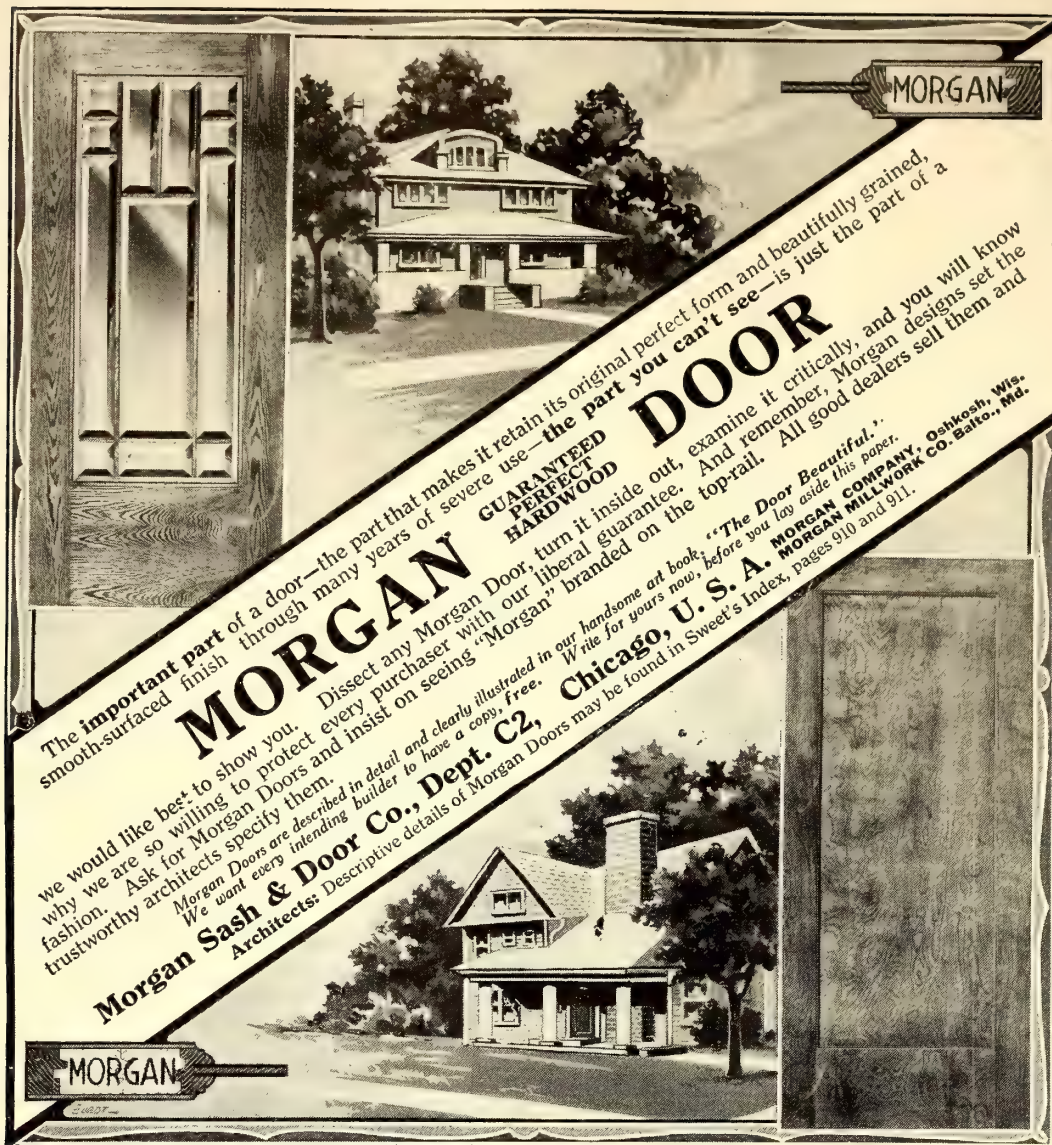
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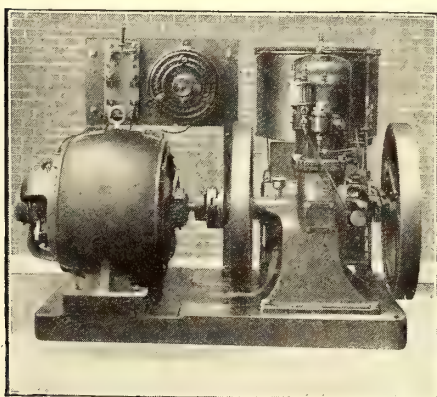
GOOD TASTE

"It is open to doubt," says an editorial writer in the New York *Evening Post*, "whether in practice we are as faithful to-day to the principles of good taste as we are conscious of them in theory. Our pride in having escaped from the Victorian ugliness in architecture, in furniture, and in decoration is undoubtedly justified. In search for the beautiful we have gone back to the antique, the Middle Ages, and the eighteenth century in England. The things with which our great middle classes surround themselves are in line, in proportion, in color, more beautiful than they were forty years ago. But when it comes to the more abstract elements of sincerity and appropriateness, we have less cause for self-congratulation. Victorian houses were gloomy and Victorian furniture was uncomfortable. But there is exaggeration in the intensity with which we have gone in for comfort. Contemners of the Victorian taste are in the habit of saying that the houses and the furniture of the period were as narrow and drab as the life of the time. But what a dangerous admission to make, that the surroundings and the thoughts of people of that time were harmonious!"

"Are our own lives in harmony with our surroundings? We have built houses in imitation of old English manor houses and furnished them in imitation of the eighteenth century. Or we have surrounded ourselves with the simple lines and cool colors that Munich has borrowed from the ancient world and from the Orient. But what business have our restless twentieth century lives in this austere setting? Presumably, it is the æsthetic sense that draws the present generation to long, dim rooms, with low-beamed ceilings and large red fireplaces. But what of the higher æstheticism which arises when the soul is in agreement with its environment? As examples of formal beauty, these modernized Tudor houses that are filling up the suburbs will do very well. But to create the spiritual atmosphere that goes with such a house requires an effort. Of what relevancy are fireplaces and low ceilings in an age that reads by electric light and plays tennis?"

TEMPER AMONG BEES

THERE is an idea prevailing that bees are desirous of inflicting pain upon man, whereas they are lovable creatures, and well worth close study. It is by noticing when they resent us interfering with the internal economy of the hive that we can take precautions to avoid our wills clashing with theirs. The best time to manipulate a colony of bees is during the middle of the day, when the great bulk of the bees are foraging, and the worst is just after a heavy thunder shower, when all the nectar has been washed out of the flowers, and the bees are consequently doing nothing. Let the over-anxious endeavor to do anything among the bees during this interval and he will pay dearly for it. Again, at the end of the season some beekeepers are so foolish as to leave frames, after extracting, in the vicinity of the hives; it is dangerous then to approach the hives, and if a road be near passers-by may also suffer. Bees then seem perfectly crazy, and it is useless to go near them until the commotion has subsided, and the dripping frames are either emptied of their sweets, or night has come, and the frames have been removed. This feeding on honey in the open always incites to robbing, whereas syrup-feeding on pea or other meal-feeding does not cause any trouble.



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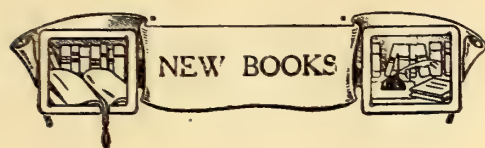
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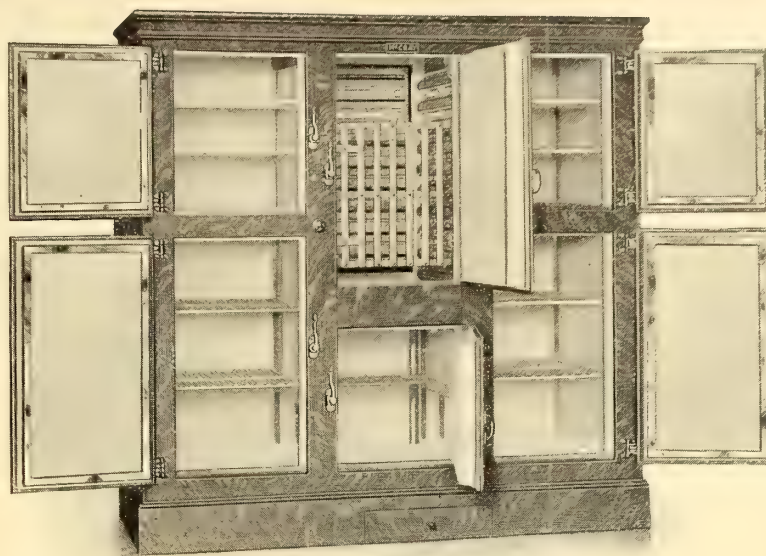
## NEW BOOKS

**THE BARGAIN BOOK.** By C. E. Jerneingham and Lewis Bettany. New York: Frederick Warner & Co. Cloth. 8vo. Gilt top. Illustrated. 339 pages. Price \$2.50 net.

A distinguished connoisseur once said that there is a bargain at every dealer's, and certainly the chances of securing interesting art objects, antiques and curios have seldom been greater than they now are. Readers of the *BARGAIN BOOK* will be able to judge for themselves as to the truth of this statement, and those who have no great knowledge of collecting will learn much that has not hitherto been put upon record. The book contains hundreds of striking and brightly-written stories which will prove as fascinating to the general public as to the most hardened curio-hunter, illustrating as they do the various reasons why bargains are so numerous at the present time. The whole book is the result of first-hand knowledge and experience. Not the least interesting and important part of the volume is the collection of charts that accompany it. In the concluding chapter the authors of "The Bargain Book" have this to say of American collectors: "The cultivated American collects seriously," and that undoubtedly is a fact.

**EPOCHS OF CHINESE AND JAPANESE ART.** By Ernest F. Fenollosa. New York: Frederick A. Stokes Company, 1912. Cloth, 4to. 2 vols. Illustrated. Price, \$10 net.

Professor Fenollosa was Imperial Commissioner of Fine Arts for Japan, and this, his life's work, is an inspired product of a life of well-directed enthusiasm. His "Epochs of Chinese and Japanese Art" is not alone for the connoisseur of things Chinese and of things Japanese, for quite as much will it interest the lay reader, dealing as it does with the significant creative periods and the fundamental motives. Throughout the work Professor Fenollosa advances new theories. Naturally these theories awaken discussion, and critics do not appear entirely agreed upon accepting them. However, it must be conceded that the matter presented in this work is more than ephemeral conjecture. It is the result of careful investigation of a constructive nature by a mature and scholarly mind which has had the gift of projecting itself into the Oriental point of view, turning it, as it were, to a thoroughly Occidental interpretation. The author of this work states, in his introduction, that its purpose is to contribute first-hand material toward a real history of East Asiatic art, yet in an interesting way that may appeal not only to scholars, but to art collectors, general readers on Oriental topics, and travelers in Asia. Its treatment of the subject is novel in several respects. Heretofore most books on Japanese art have dealt rather with the technique of industries than with the aesthetic motive in schools of design, thus producing a false classification by materials instead of by creative periods. This book conceives of the art of each epoch as a peculiar beauty of line, spacing, and color which could have been produced at no other time and which permeates all the industries of its day. Writers of English works on Chinese art have produced rather studies of literary sources than of art itself, and in this respect "Epochs of Chinese and Japanese Art" is a welcome departure. The writer also does much toward uprooting the



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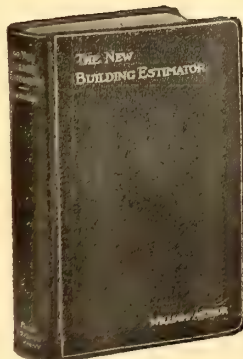
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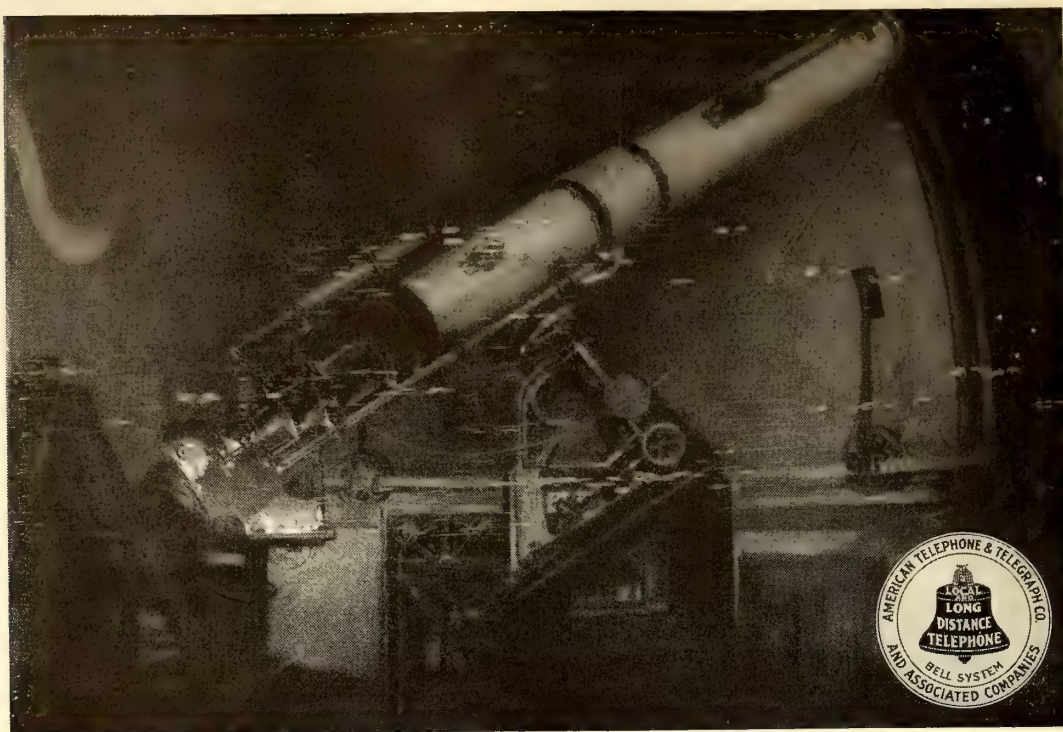
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old fallacy of regarding Chinese civilization as standing for thousands of years at a dead level, by openly exhibiting the special environment of culture and the special structural beauties which have rendered the art of each period unique. The treatment of Chinese and Japanese art together, as of a single aesthetic movement, is a third innovation, in which the author seeks to show that, not only were they, as wholes, almost as closely inter-related as Greek art and Roman, but that the ever-varying phases interlock into a sort of mosaic pattern, or, rather, unfold in a single dramatic movement. High praise should also be bestowed upon the well-chosen, finely printed and beautiful illustrations that accompany this monumental work.

**MODERN ARGENTINE.** By W. H. Koebel. Boston: Dana Estes & Co. Cloth, 8vo. Illustrated. 380 pages. Price, \$3.50 net.

There are few countries in the world about which the public at large has so little knowledge in proportion to its magnitude as the Argentine Republic, and Mr. W. H. Koebel's "Modern Argentina" will therefore find a welcome in that it supplies a source for interesting information on an important country.

**BATTLESHIPS OF THE UNITED STATES NAVY.** From Photographs by E. Muller, Jr., Photographer United States Navy. Introduction by George von L. Meyer, Secretary of the Navy. New York: E. Muller, Jr. Price, 50 cents.

This excellent work is based upon several years' service by the author as official photographer to the United States Navy. It opens with a portrait of the Secretary of the Navy and a short introduction. Then follows a page explaining, in a graphic way, the difficulties under which photographs of ships in action are obtained. The majority of the photographs are 6½ by 9½ inches, and the one hundred or so pages are almost entirely filled with excellent reproductions of the ships of the navy. The book contains a good half-tone of every important battleship and armored cruiser, all of these being 6½ by 9½ inches. Then follows a remarkable series of photographs of gun practice, taken during the Spring and Autumn target practice. Some of these are already familiar to the public. Others are entirely new and were taken at the last maneuvers. The book also contains views of the life of the seamen and officers in detail, and in addition to target practice it includes views of torpedo practice, mine laying, and the various sports and pastimes which render life at sea attractive to the enlisted man. Of special interest will be some of the latest photographs taken at the moment of discharge of the big guns at the recent gun practice.

**MODERN ETCHINGS, MEZZOTINTS AND DRY-POINTS.** Edited by Charles Holme. New York: The John Lane Company: 1912. Paper. Large 8vo. 279 pp. Price, \$3.00 net.

The extraordinary efflorescence in recent years of the etcher's art, due, beyond question, primarily to the influence of Whistler, has widened the public appreciation and encouragement of original etching to an extent never previously known. "Modern Etchings, Mezzotints and Dry-Points" is, therefore, in no sense "caviare to the general," nor will the "particular" cast it aside as a collection of pages for amateurs, inasmuch as this volume is an excellent and authoritative presentation of the progress of contemporary etching, exquis-



itely illustrated with fine reproductions that indicate, in a most satisfactory manner the beauties of the etchings, mezzotints and engravings under consideration. The text of the section devoted to British artists is by Malcolm C. Salaman, that to American artists by E. A. Taylor, who also contributes an essay on the French artists. The art of the etcher and engraver in Holland is discussed by Ph. Zilcken, Austria receives the attention of A. S. Levetus, Germany, that of L. Deubner, and Thornsten Lauren contributes an appreciation of Swedish etchers. Every collector interested in prints should have a copy of "Modern Etchings" and so should the one who has not yet found himself within the thrall of this fascinating art, as it would serve as an inspiring introduction to the subject.

**THE CONSTRUCTION OF LOMBARD AND GOTHIC VAULTS.** By Arthur Kingsley Porter. New Haven: Yale University Press: 1911. Boards, canvas back. 8vo. Illustrated. 29 pp. and numerous plates. Price, \$2 net.

Modern archaeologists recognize the rib vault as the cardinal and essential feature of Gothic architecture. Recent historians of architecture have abandoned the old-time archaeological methods of viewing medieval structures as buildings to be analyzed from the purity aesthetic stand alone. Mr. Porter's treatise is a careful study of Lombard and Gothic vaulting, and goes into the subject of the influence that had the builders of the transitional period to adopt the rib vault and give it preference over the groin vault, barrel vault and dome. The illustrations in this book are generous in number, well chosen and beautifully printed.

**MEDIEVAL ARCHITECTURE: Its Origins and Development.** By Arthur Kingsley Porter. New Haven: Yale University Press: 1912. Cloth. Large 8vo. Gilt tops. Profusely illustrated. 2 volumes. 681 pp. Price, \$12 net.

It has been a fundamental plan on the part of the author of "Medieval Architecture," to assume no previous technical knowledge on the part of the reader. Although each technical word or phrase has been explained as it comes up, or is used in such context that its meaning is obvious, the work is truly a scholarly one and should be of value to the more advanced student as well as to the general readers to whom, primarily, Mr. Kingsley has addressed himself for the purpose of putting such readers in possession of that knowledge which is indispensable for the cultivation of an appreciation and enjoyment of the great masterpieces of Gothic architecture. Likewise travellers will find "Medieval Architecture" a *vade mecum* of somewhat larger scope than hitherto has been attempted although these two volumes do not pretend to cover the entire field of the architecture of the Middle Ages; certain styles having been reserved for inclusion in a subsequent work. Nevertheless, the author has traced the formative styles of the period to their origins in Antiquity following their unbroken thread to the Renaissance. These formative or generative styles are the key of medieval architectural history; if the main events of their development be once firmly grasped (and Mr. Porter has presented them clearly and attractively), a perspective of the entire field of medieval art will have been gained, and the various minor styles at once will fall into their due position in regard to the broader tendencies of the times. Mr. Porter has chosen wisely to write not so much a history of a certain number of more or

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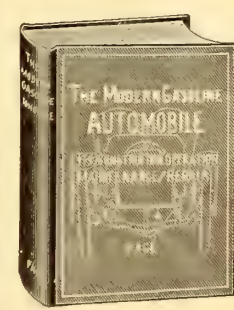
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less arbitrarily chosen monuments, as a history of groups of monuments, of styles. He has not hesitated to devote much space to the discussion of the formation, the development, the culmination of these styles considered in their broadest terms; to their mutual interrelations, and to the effect on architecture of the social and economic peculiarities of the age. It has long been recognized in the field of political history that the historian who would convey a true understanding of a period must go far beyond a mere catalogue of kings, battles and dates. Similarly in architectural history there has been a decided tendency of late years to lay greater emphasis on the broader significance of events to see in the general course of development something far deeper, more vital than the individual building, its peculiarities and its date. Mr. Porter has succeeded admirably in the important work he has undertaken.

### WATER WITH MEALS

UNTIL very recently, says the *New York Times*, nobody thought of doubting that it was injurious to drink water at meals. That highest of authorities, "everybody," said so and had highly plausible reasons with which to support the statement. Water taken with food made dangerously easy abstention from proper chewing, it weakened by dilution the efficacy of the various digestive secretions, and it did half a dozen obnoxious things which in confidential moments were minutely described for the edification of the wise and the scaring of the foolish.

What everybody said, nobody thought to test, and though we all, as soon as we grew up, did take water about when and as thirst demanded, the indulgence in it at meals was a matter of compunction more or less keen, and children, poor things, were almost always forced to go without a drink at the time when they wanted it most. Recently some real investigation of this question has been made, and *The Journal of the American Medical Association* reviews the result.

It is that the joy so long forbidden is not only harmless and innocent, but actually beneficial. In this, of course, as in everything else, there should be moderation, but there seems to be less than no excuse at all either for banishing water from the table or for limiting the consumption of it there to a few stingy, uncontenting sips.

Foreigners, who have always affected a sad wonder at the American liking for ice water, just as, for a like unconfessed reason—disinclination to spend money for comfort—they have criticised the American habit of keeping houses decently warm in Winter, will be pleased to learn that when the water taken at meals is too cold it delays the process of digestion. It is permissible to suspect, however, that even this accusation will be refuted or qualified by further examination of the subject. The pleasure that ice water gives—its ability to "touch the spot" as tepid water never does—simply cannot be without logical explanation and justification. It presumably has several good effects as well as one bad consequence—if the mere delaying of digestion be a bad consequence.

Instinct and appetite, when not pathologically perverted, are pretty safe guides, and they deserve to be trusted far more than they are, especially in a land like this, where there still lingers something of the old Puritan idea that anything pleasurable is vicious.



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## THE METALS IN ANTIQUITY

IN his Huxley memorial lecture Prof. W. Gowland traced the origin of the smelting furnace to the camp fire, in which, if by chance a lump of ore either of copper carbonate, tin-stone, or brown iron ore or hematite, had been one of the ring of stones surrounding the camp or domestic fire and had accidentally become embedded in its embers, it would undoubtedly be reduced to metal.

The metals which occur—native copper, gold and iron—were undoubtedly the first to be known to man in the localities in which they occurred, but until the art of smelting metals had been invented, the discovery and use of the native metals was insufficient to affect to any great extent the old Stone Age culture.

Gold, although doubtless the first metal to be known in many localities owing to its wide distribution in the sands of rivers, was useless for any practical purpose.

Copper, however, or an alloy of the metal with tin, antimony, or arsenic, was extracted from ores at a very remote period, and it or its alloys was the first to be applied to practical use. In fact, the first metal to be obtained by primitive man by smelting copper ores depended on their composition, and in the localities where tin did not occur it was a more or less impure copper.

The extraction of gold from its ores on a large scale in the earliest times was attributed to the Sudan district of Egypt.

Egypt is also noted for having produced the first mining map in the world, a map showing a gold-mining region of the time of Seti I or Rameses II (1350 to 1330 B. C.).

The influence of silver and lead on the development of primitive culture was shown to be insignificant, the latter metal only becoming of importance during the supremacy of the Romans, in connection with their elaborate systems for the supply and distribution of water and in the construction of baths.

As regards iron, the belief that the first iron generally known to man was either of meteoric origin or telluric native iron is not supported by any substantial evidence. Nor is such origin necessary, as iron ores are so easily reducible that they can be converted into metallic iron in an ordinary charcoal fire. They are, in fact, reduced to metal at a considerably lower temperature than the ores of copper.

The earliest iron smelting in Europe has been traced to the upper waters of the Danubian tributaries, the ancient Noricum, but in still earlier times iron was extracted from its ores in the region on the southeast of the Euxine, in Ferghana and other localities in Asia. In Africa, so far as metallurgical evidence may be depended on, the extraction of iron from its ores was carried on at a remote date. That this early African iron smelting was known in Egypt is well shown by a bas-relief on a stone now in the Egyptian collection in Florence.

## RARE EGGS

THE price of the eggs of the great auk, despite their scarcity—there are but seventy-three in existence, and the great auk is extinct—is going down along with that of the barnyard product, comments the *New York Evening Post*. Two great auk's eggs were recently sold in London. One went for about \$800 and the other for guineas less. The first one was sold in 1830 for considerably over \$900. The best price record ever made by an auk egg appears to have been in 1888 by one belonging to Sir J. H. Greville Smyth, and now in the Bristol Museum. A collector paid \$1,125 for it.

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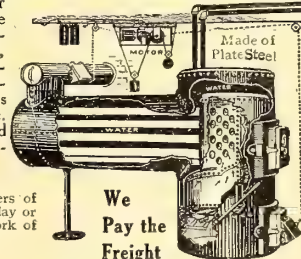
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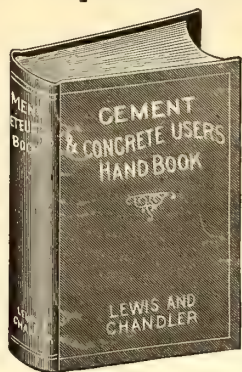
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## PRESIDENTIAL INAUGURATIONS

By MARTIN L. DRURY

**T**HE inauguration of a President is, of course, the equivalent of the coronation pageant of an European monarch. It is the day upon which the glory of the republic is exemplified in special and particular form and, it may be added, it is one of the rare occasions upon which the American people become hysterical.

On March 4th, 1913, the 53rd President of the United States will be induced into office. Raised by the vote of his fellow citizens to the highest office within their gift he expresses in person the visible authority of law and the sanction of government. Invested with a power greater than that of many sovereigns he has been raised from simple citizenship and when his time of office has ended he will return to the same citizenship from which he was exalted.

The ceremonies of inauguration are exceedingly simple and, as they exist today, are substantially the same as when the Father of his Country first assumed office more than one hundred years ago. Of course in minor respects certain differences have occurred for no two inaugurations have been precisely alike and in general terms it may be said that the aspect of an inauguration has been an index to the character of the administration of which it was the official beginning.

The first President was inaugurated April 30th, 1789, in New York before the portico of what is now the Sub-Treasury, the low and impressive building with the heavy Doric pillared front which faces Broad Street at the corner of Wall. Washington's wish had been for the simplest of inaugurations but the affection and devotion of the people could not be repulsed and his journey from Mt. Vernon had been one long continued ovation as, with his escort, he passed through the historic towns and villages upon his way to New York. His arrival was the culmination welcome of all and far out upon the highways of New Jersey he was met and greeted by the deputation of citizens sent to welcome him. His crossing the Hudson was performed in what has been described as a barge of state draped with silks of the national colors and festooned with garlands of evergreen and roses. This barge was accompanied by a flotilla of vessels similar in type and adorned in much the same manner and the landing at the Battery was signalized by the firing of cannons while the bells of New York and Brooklyn pealed a glad acclaim. Washington had modestly desired that the oath of office be taken very quietly and before only the officials necessary to its due and proper administration but the popular demand was for a public inaugural and the wishes of the people could not be disregarded.

A function out of doors was the result. The oath was taken upon the open Bible and was administered by Chancellor Livingston. Washington was arrayed in a very simple suit of brown broadcloth. He wore silk stockings, silver buckles were upon his shoes and his powdered hair was gathered into a bag. His raiment is said to have been of home manufacture and to have been prepared upon the Mt. Vernon. Under the watchful eye of Washington and her faithful retinue the statue which marks the exact spot where the first of our American presidents assumed office shows him as dressed in the manner which tradition has recorded. Washington's assent to the oath was given in a low and subdued voice and



Chancellor Livingston immediately turned toward the assembled throng and shouted "Long live George Washington, President of the United States." This acclamation was regarded as savoring strongly of the ceremonies of membership and as unsuited to the simplicity of the inauguration of an American president and although cheering of course plays an important part in every inaugural it has never been repeated in just this form. The ceremonies of this inauguration ended with the inaugural ball, which is described in the journals of the day as a truly brilliant event and attended by the social elect of New York and the neighboring cities. Washington danced a minuet with Miss Van Zandt and the cotillion with Mrs. James Van Brugh Livingston. The ball-room was of course lighted by wax in tapers and very beautiful must have been the scene when their light shone upon the silks and satins, the lace and powdered hair of that picturesque age.

The first inauguration of Washington was the only function of this nature which New York has ever witnessed, for before his second inauguration the seat of the Federal government had been removed to Philadelphia, and the taking of the oath of office occurred in Independence Hall. The date as well as the place had been changed and March 4th was the time, and this day has been the time of all later inaugurations excepting upon the three occasions when the 4th of March has fallen upon Sunday. Upon two of these occasions James Monroe and Zachary Taylor were inaugurated upon March 5th, and in 1877 Rutherford B. Hayes assumed office upon March 3d.

John Adams describes his own inauguration as the second president as a most lugubrious function and it must have been depressing to the president-elect instead of being a joyous occasion, the supreme moment of his life. The idol of the country was about to retire from public life to find upon the broad acres of his plantation home the peace and tranquility he had so well earned, and the formal turning over of the presidency to another marked the beginning of his farewell to the people and was affecting indeed.

In 1901 Thomas Jefferson assumed office with the simplicity which is associated with his name. He rode upon horseback up Pennsylvania Avenue and tied his horse outside the Capitol while he entered the senate chamber to assume the burden of the chief magistracy. Madison, when he reached the capitol for his inaugural, was clad wholly in homespun and his appearance as he entered the senate chamber was described by a wit of the day as being a "walking argument in favor of native wool." With his inauguration came the revival of the inaugural ball which had not been held since Washington's first administration, and this ball ushered in the brilliant social rule of Dolly Madison which lives in history as a reign of glory at the White House.

Monroe was the first of the presidents to take the oath out of doors since Washington's inaugural upon the portico of Federal Hall in New York. Its being out of doors was the result of a disagreement between the Senate and the House of Representatives as to the distribution of tickets and ended by someone's suggesting that the difficulty be solved by holding the inaugural where there was room to accommodate everybody. When the administration of John Quincy Adams was followed by that of Andrew Jackson, the country had entered upon a new era. The days of old-fashioned colonial stateliness had departed—the country had expanded and Jackson himself came

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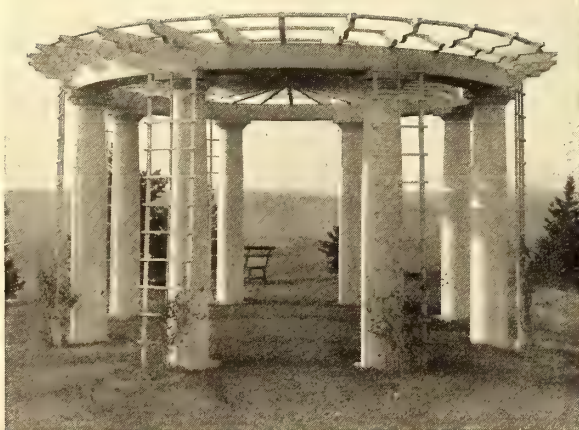
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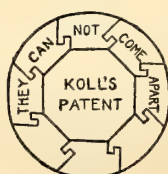
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from Tennessee, then regarded as the frontier, and when Jackson presented himself for inauguration he was accompanied by crowds of his constituents whose wild behavior at the White House was wholly different from that of the stately cavaliers who thronged the beautiful rooms during the days of Madison and Jefferson.

Andrew Jackson drove behind his famous grays to the capitol with Martin Van Buren when he in turn made way for his successor. His long gray hair was blown about by the March wind and he bowed to the crowd raising his hat upon which he still wore a band of mourning for Mrs. Jackson, who had died just before his inaugural as president. Jackson, like Washington, was a popular idol and his departure from public life excited the same sincere and widespread regret. Van Buren was so impressed with this feeling of sadness that he lost his presence of mind and addressed the diplomatic corps as "Gentlemen of the Democratic corps."

Lincoln's inaugural was effected amid a feeling of general apprehension for the dark clouds of civil warfare were about to break. Several states had already left the Union and it was believed that upon inauguration day the Southern sympathizers would seize the capitol, and in the plain and heroic man from the raw, crude west was embodied all the fear and foreboding of the day. His second inaugural was made notable by what was perhaps the most varied parade which has ever escorted any president. The fire departments of Philadelphia and Washington participated as well as the colored Odd Fellows and a society of colored topographers had mounted their presses upon floats from which they distributed the official programme as rapidly as it was printed. Garfield's inauguration will ever live in history, for no sooner had he been inaugurated as president than he turned to kiss his aged mother, whose eyes were glistening with tears of pride.

The recent inaugurals have been so similar that there are few respects wherein one differs from another, and the etiquette of the occasion is now thoroughly established. A few days before March 4th the president-elect arrives in Washington and establishes his headquarters, generally at a hotel, where he is immediately called upon by the president whom he is shortly to succeed. Social affairs of an informal nature may take up the time until the morning of inauguration day, when the president with the president-elect upon his right drives to the capitol, where the oath of office is administered by the Chief Justice of the United States. This ceremony generally occurs upon a temporary platform or stand built before the eastern portico of the capitol and suitably adorned with the national colors. Should the weather be unpropitious, as when Mr. Taft assumed office, the ceremony is necessarily conducted within doors. The inaugural address is a very important, although wholly unofficial, part of the procedure and as a rule indicates the policy which the new president and his advisers have decided upon. While these formal functions are in progress at the capitol the White House is being prepared for the incoming régime unless indeed it has been vacated some days before, and the new president being duly inducted into office enters with his family into the occupation of the old mansion which has sheltered every president excepting Washington.

The White House and the social life of which it is the center deserve a chapter all their own. While it has been much altered at different times and wholly rebuilt during the Roosevelt administration it presents

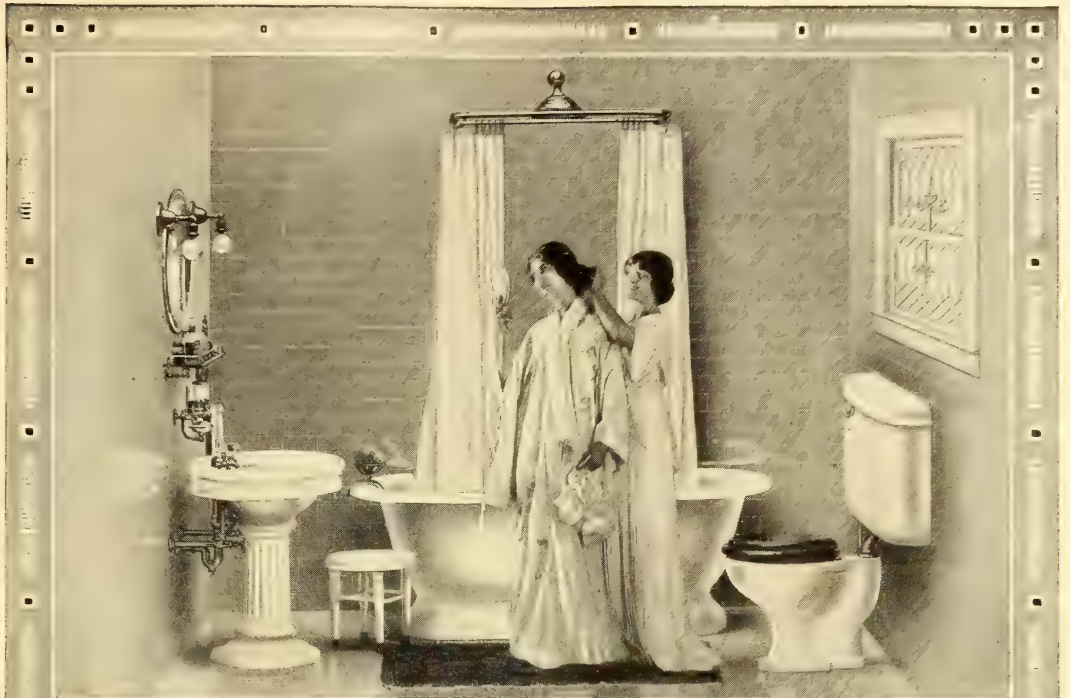


much the same appearance both without and within as the old home which was burned by the British and in whose famous East Room Mrs. Dolly Madison was accustomed to dry the linen of the presidential household. The alterations made to the White House some years ago were really in the nature of restorations or, it might be said, of "amplifications" and were planned with such faultless taste that the White House as it now appears is a stately old Georgian mansion in a pleasant part and quite suitable for the official residence of the American president.

With each recurring inaugural the question of changing the date of the inauguration comes to the front. The reason for the projected change of course has largely to do with the weather, for early March in Washington is bleak and wintry and extends but a chilly welcome to the half-million of people who gather to witness the inaugural functions. Six weeks later the spring would be far advanced and Dame Nature might reasonably be expected to smile auspiciously upon the beginning of the new administration. The conducting of the inaugural early in March has been the cause of untold suffering and the numbers of deaths which have resulted will never be known. At the inaugural of General Grant many of the West Point cadets who marched in the parade returned with frozen limbs and great must have been the sufferings of the veterans who faced the chilly blasts of icy wind at the inaugural of the same commander at whose command they had so often faced the enemy upon southern battlefields. Mr. Taft was inaugurated during a blizzard and the hundreds of thousands who stood that day in the slush which covered the streets of Washington must have earnestly hoped that some day a wise and paternal government will appoint a later day for this function.

#### FALSE COLORS

THE opal, says a writer in *Harper's Weekly*, has no color in the sense of pigmentation. To break open an opal in order to observe its hues would be the equivalent to killing the goose that laid the golden eggs. Neither golden eggs nor rainbow hues would be found. Opal consists of hydrated silica. It is not uniform in texture. If the word surface may be used for interior conditions, it might be said that the opaline silica is in the form of surfaces and layers that lie compactly against one another. These layers refract the light at various angles, giving forth the colored flashes in the same way that a pure crystal prism refracts the colors of the spectrum. Technically speaking, these layers of silica are said to possess a different index of refraction from that of the matrix. As the opal is moved the various layers break the light into colors, which change, of course, according to the position of the stone. The iridescence of nacre, or mother-of-pearl, is also a matter of form and not actual color. In fact, all "changeable" colors are more or less the result of form even where there is pigmentation beneath, such as in certain ribbed silks. When sunlight bears directly upon finely ribbed metal, as a file, there is the same play of colors. In the case of mother-of-pearl an interesting experiment has been made. An impression of the pearl was taken upon pure white wax. It was then found that the apparently smooth surface of the pearl had still sufficient irregularities to impress upon the wax a surface that resulted in similar color manifestations.



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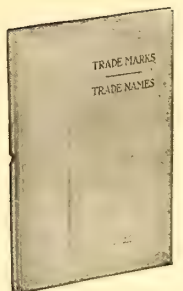
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Currant worms are almost certain to appear early in the Spring, beginning their work near the bottom of the bushes, where they will remain unseen for some time unless watch for them is kept. They can quickly riddle the leaves and so must be promptly checked. Hellebore is the standard poison and may be applied to the foliage dry or as a liquid. An easy plan is to mix a little flour with it and dust it on the leaves in the morning while they are wet with dew. A second application will be needed two weeks later.

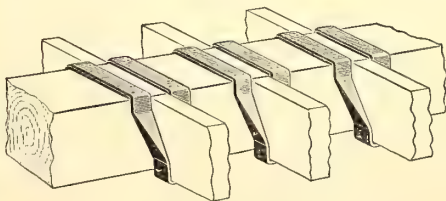
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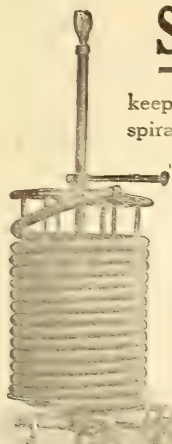
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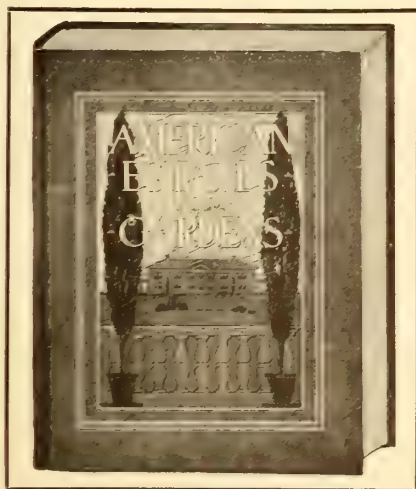
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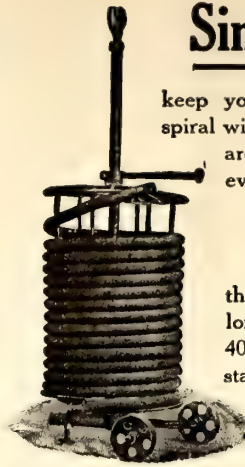


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By E. I. FARRINGTON

**B**ANTAMS are the best of poultry pets. Gentle, tame and companionable, they may be handled freely and will run to meet their young owner at the sound of his voice. They will thrive in very limited quarters, require only a dry goods box for a home and may be fed largely on the scraps from the family table. Moreover, they will pay their way by the eggs they lay, and if good stock is kept, it is quite possible for the youthful bantam raiser to make a considerable sum of money each season by selling eggs for hatching purposes or by selling chickens and mature birds to other fanciers. Indeed, there is no reason why entries should not be made at the local poultry show, with a possibility of winning prizes, which always creates a demand for one's stock.

Many bantams are really pocket editions of the larger breeds and weigh just about one fifth as much, so that the weight of some kinds is reckoned by ounces rather than by pounds. The Cochins, Brahmas and Plymouth Rocks, for example, are perfect miniatures of the breeds which bear these names. There are other varieties, however, which have a place only in the bantam category. Fanciers in China and Japan have been breeding bantams for many centuries and some of the best known sorts have come from these far off countries, but newer varieties have been created in this country and in England, where bantams are highly popular.

Most popular of all bantams in America and the best for the boy to start with are the Cochins, sometimes called Pekins, the latter name suggesting their origin. There are four varieties commonly bred—White, Black, Buff, and Partridge Cochin bantams, all four handsome, stylish and aristocratic in appearance. Their legs are heavily feathered and so short that the birds hardly seem to have any legs at all. The hens are good layers and the eggs are larger than might be expected quite large enough, indeed, to be used in the kitchen or on the table. These eggs are unusually rich, too, and highly flavored.

Which variety to select depends upon personal preference as to color. Probably more Buffs are raised than any other kind, for the rich, heavy and glossy plumage is most attractive. The White Cochins make a fine appearance on the lawn, but the feathers of the Blacks do not show stains as plainly as those of the lighter varieties.

A Cochin bantam rooster is always a delight, so alert, proud and saucy is he, strutting about in the most comical manner when there are visitors and always ready to defend his honor or his mates, even to the point of doing battle with a cock bird five or six times his size. It would be difficult to find a more friendly

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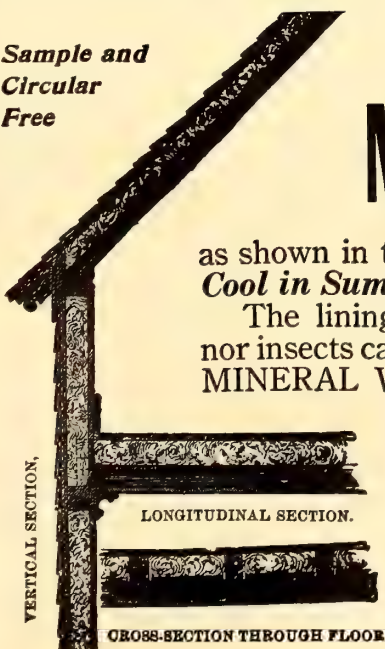
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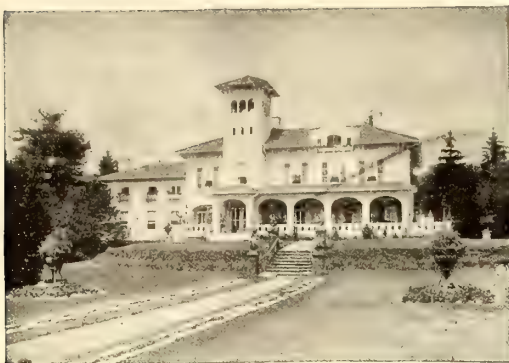
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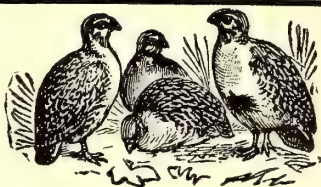
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pet, however, or one more ready to respond to his owner's advances, following him all around the yard, only stopping at intervals to lift his voice in true chanticleer fashion.

Japanese bantams, Light and Dark Brahma bantams and Sebright bantams may be taken up after a while, if the boy has a fancy for these breeds, which are raised in large numbers and are splendid pets. The Brahmas are counterparts in miniature of the large breed bearing that name, but the Japs are odd little birds which illustrate the patience of the people in the little island kingdom, for years of careful breeding must have been necessary for the development of these quaint and tiny fowls. The short legs barely keep the wings off the ground and there is a large, flowing tail which almost touches the head. There are solid whites and solid blacks, and a white variety with a black tail, something found in no other breed of poultry, large or small. These Japanese bantams are a source of much pleasure to anyone raising them, but the young chickens are delicate and much more difficult to raise than the Cochins or Brahmas.

Sebrights are exceedingly diminutive, weighing as little as twenty or twenty-four ounces when mature, but they are among the best varieties to keep as pets and may be given the run of the grounds with perfect freedom. They may be kept to better advantage where close confinement is not necessary, for they love their liberty. When allowed to roam, they will pick up nearly all their living in Summer, and they are good layers.

Assuming that the boy who decides to keep bantams as pets chooses one of the Cochin varieties, he will need a small house for them to roost in with a little yard attached. A rooster and four or five hens will be enough to begin with, at least. A trio—that is, a rooster and two hens—is often purchased and the price need not be over five dollars. It may be possible, indeed, to secure the birds for one dollar apiece, or even less, but it is well to start with fairly good stock, as then there is almost sure to be an opportunity to sell hatching eggs or breeding stock, so that the boy will be able to get his money back and make a profit, in addition. Most boys can make a house for a few bantams. A dry goods box, with a sloping roof added and roof and sides covered with roofing paper, will answer the purpose admirably. There should be a window in front, with a space above as wide as the window and a foot high covered with burlap, so that air will be admitted freely, even in Winter. Cochin bantams can stand much cold but require fresh air in abundance. They must be protected from drafts, however, and it is most important to keep the house dry. If there is any danger from rats, it is well to cover the under part of the floor with closely-woven chicken wire. In warm weather, the window may be removed and the opening covered with the same kind of wire. If the house gets very warm, an opening in the back near the top with an adjustable shutter, will provide cross ventilation and make it cooler. If a glass window for the house cannot be secured, a frame covered with muslin brushed over with linseed oil will serve as a substitute and costs but a few cents. If the house is to be placed in a conspicuous spot, it is well to make it a little more highly finished, so that it will not be an eye-sore. A few dollars will



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pay for a well-made house nicely painted. Within the house there must needs be a roosting perch and a nest or two and they should be so arranged that they may be removed easily for cleaning. An orange or egg crate will make two or three nests if division boards are placed in it. The crate should rest on its side and a strip of light board two or three inches high should be nailed across the front at the bottom, so that the eggs will not roll out. A little soft hay or dried grass or even straw may be used to line the nests. There should always be a litter of straw, hay or leaves on the floor, into which the grain is thrown, so that the birds will be obliged to scratch busily for their rations. This is one of the most important points to be remembered. The litter should be cleaned out two or three times a month and a new lot substituted. It is a simple matter to gather enough leaves in the Fall to give a sufficient supply to last all Winter. Lawn clippings or grass cut with a scythe may be dried in the sun in the course of the Summer and make a good litter. Much of the lawn hay will be eaten if well made, which means if allowed to dry until it crackles when handled. Clover is especially good and a little clover seed may be scattered on the lawn in the Fall of the year.

It is an advantage to have a run large enough so that grass can be kept growing in it, but this is not necessary, for green food in the shape of lawn clippings, lettuce and vegetables from the garden may be given when the birds are confined to a dirt run. When grass is not grown, the run ought to be spaded occasionally so that it will be kept clean. Bantams are dainty little creatures and demand sanitary quarters. In Winter a box filled with fine earth or sand should be placed in the house for the birds to dust in. It is well to fill a barrel for this purpose in the Fall before the ground freezes.

Where there are ample grounds, there is no good reason why a little flock of bantams need be confined at all, for the amount of damage which they are likely to do in the garden is very small indeed. They are not as destructive as hens of ordinary size or as persistent in scratching. If allowed to run on the lawn, they will be highly ornamental and attract no little attention from people who pass.

Boys who keep bantams sometimes make a mistake in trying to hatch the chickens early. The first of May is early enough, and there is no reason why they should not be hatched as late as September, if they can be kept in warm and dry quarters until fairly well matured. Light hens of the larger breeds or bantam hens may be given the task of hatching the eggs, and the chicks should have about the same care as that given ordinary chicks, except that they require finely cracked grain until they are well grown. Common oat meal fed dry is an excellent ration for the first week, but may be varied with bread crumbs, hard-boiled eggs and rolled oats. Later, cracked wheat and corn should be fed. It is a good plan to buy a small coffee mill and grind up several kinds of grain. A bit of lettuce or other green food will always be relished and scraps from the table may be run through a meat grinder, making excellent chicken feed. Chick grit and water are needed, of course. A flower pot saucer with half a brick in the middle to prevent the chickens wading in the water makes a good drinking dish for the first few weeks.



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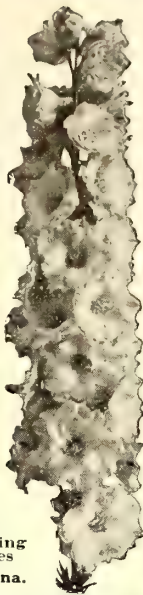
Let us become acquainted—write to me about your garden and I will send you my new book of Hardy Plant Specialties for both connoisseur and amateur. In it I tell you of Delphiniums, Irises, Peonies, Phloxes, Poppies and other flowering plants, in all their most desirable varieties.

I am sometimes asked if it "pays" to grow so many varieties of Peonies, and Irises, when a shorter list might answer. I repeat here, then, that I grow the things I like and because I want them for myself, and for the pleasure they give me. Incidentally I find others want them, too.

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There is nothing about the care of bantams which is beyond the ability of any boy. They need no more attention than rabbits or covies and are much more satisfactory pets. They may be kept in an ordinary back yard, or allowed to run on the lawn. Some of the best bantams seen at the shows are raised in very limited quarters. A boy who is really fond of his birds will spend most of his spare time with them, and have them so tame that they will stand on his finger and fly to his shoulder. It is a pleasure to work with bright, handsome pets like these.

### VARIETY IN THE VEGETABLE GARDEN

By FLORENCE TAFT EATON

IN planning for the planting of the family garden, it is rather interesting, and a really paying experiment, to try a few vegetables a little out of the common run. As a matter of fact, the "survival of the fittest" doctrine applies to gardening as well as to everything else, and the vegetables in common use are, as goes without saying, the most satisfactory as to results in yield and quality. Nevertheless, one finds some "fun" in trying each year one or two varieties new to that particular family and garden spot, and there are many vegetables in this category really worth while, even in a small plot of land. I will suggest a few which we have found an addition to our list of the old "stand-bys"—the interesting cosmopolitans, as it were—that give variety and diversity to our "old inhabitants."

Foremost among our experiments which have proved of permanent value is the New Zealand spinach. Nothing new about the New Zealand spinach? No, but in how few gardens is it seen! This we have found a good "filler," as it may be cut any and every day after it gets well established until the heavy frosts come, having no season. It is the best example of both having one's cake and eating it, as for every sprig clipped two new ones appear. Whenever the choice vegetables are a little sparse, spinach may be added to the bill of fare; and if the garden is expected to add a little to the children's pin money, a bushel or two may at almost any time be cut for the market man, who is usually glad to obtain it fresh. Half of a short garden row will be enough for a small family, as it spreads generously.

Swiss Chard is another prolific and ever-yielding "green," of the same general kind. This also lasts until after even hard frosts, and its tender and most attractive green and white inner leaves may be cut and cut indefinitely, and to advantage. It has the additional value of being two in one, as the snowy midrib may be used alone, boiled, buttered, and either served entire, as asparagus, with or without toast, or cut in small pieces, stewed and served in a cream sauce. The stalks are also delicious, cooked, chilled, and used with French dressing as a salad. The green parts of the same leaves may be boiled, chopped fine, and prepared like spinach, and is equally good.

Kohl Rabi is another very satisfactory but little used vegetable, and if caught at the perfect moment, when tender and succulent is most delicious. It should be cut when rather small, before the woody fibres develop, which absolutely spoil it for table use, as no amount of cooking will then render it tender. After cooking it may be sliced and served plain, with

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The most beautiful climbing, pillar or bush rose ever introduced. Hardy as an oak. Fine, dark green, healthy foliage, free from black spot or mildew. A perfect mass of bloom in June and flowering occasionally throughout the entire growing season. Roses 3 to 4 inches in diameter on single stems; color and appearance like the old American Beauty, with the same exquisite fragrance. While the old American Beauty is rarely satisfactory in the open ground, our new Climbing American Beauty has proved perfectly hardy, stands heat and drought as well as any rose in our collection and produces twenty times as many flowers as its pollen parent.

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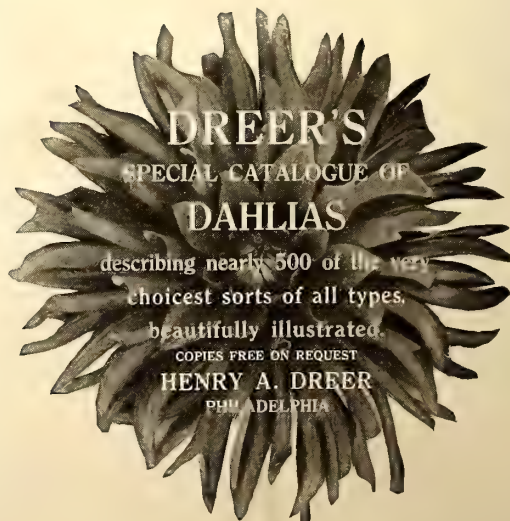
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The Westralia Shasta is a new type, of pleasing cream color, semi-double, three to four inches across, produced on fairly long stems in bewildering profusion, with remarkable resistant vigor and ability to overcome ill-treatment and unfavorable conditions. Beautify your garden with this unusual Burbank novelty. Get it from the true original source. As with all original Burbank productions, the demand is great. Order before the supply is exhausted—today.

One plant, 75 cents; two, \$1.25; three, \$1.50; six, \$2.00; ten, \$2.50; 100, \$15.00.

## You can now get Luther Burbank's 1913 Rose Novelty—Corona

For your own garden. This, the most unique of all rose creations, has a bloom which, when cut, will last in perfect condition for two weeks. It is a semi-climber of the Crimson Rambler Type, with immense clusters of rose-crimson flowers, resembling the Chinese Primrose. The Corona is a hardy plant, and will grow anywhere in the United States. A row of "Coronas" will make your garden a sight to behold. Large plants, each, \$5.00; per ten, \$40.00. Place your orders now.

## Burbank's Own Selection of his own seeds—10 packages \$2

Enough for a garden of extraordinary character and beauty—a genuine Burbank garden. These seeds are of highest quality, prepared under Burbank's personal supervision. The demand is so great that we advise immediate response. The selection includes: Long Season Sweet Peas; Rainbow Corn; Scabiosa Major, Select double; Gigantic Crimson Morning Glory; Giant Zinnia; Schizanthus Wisetonensis, very newest, extra select largest flowers; Dianthus Imperialis, beautiful mixed very large (Japanese Pink); Verbena, mammoth mixed; New Lavender Trailing Godetia; New Gigantic Evening Primrose Oenothera "America." Owing to limited supply and great demand one or two other Burbank flowers of equal merit may be substituted.

Any 5 of the above, \$1  
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## The Garden Novelty of 1913 Bur- bank's Rainbow Corn

Beautiful and exquisite in colorings as Orchids—a flower in bloom from the time the young shoots appear until the heavy frosts of autumn; nothing like it for decorative effects, for garden, cutting, or corsage bouquet; leaves variegated with brilliant crimson, yellow, white, green, rose, and bronze stripes; a bed of it in your garden looks like its name—RAINBOW. Hardy and will grow with little attention. Your garden with Burbank's Rainbow Corn will be the admiration of every one who sees it. Order now—today—while the supply lasts. Fifty cents the package.

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6 in. spread to 17 in. to 30 in. spread.  
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butter, or diced and served with a cream  
sauce. But on no account let it get ahead  
of you.

Raising Okra is another satisfactory  
experiment. This vegetable also must be  
carefully watched and used while the  
pods are very tender, as a woody fibre  
develops in them also, which renders  
them worthless. Okra, sliced thin, is a  
most delicious addition to any variety of  
stew or soup. The far-famed "Okra  
soup" of the South, composed of good-  
sized pieces of beef, tomatoes, and sliced  
Okra, seasoned highly and stewed until  
rich and tender, is almost unrivalled in  
its own department. Okra is also very  
nice as a separate vegetable, or cooked  
and chilled, makes a unique and delicious  
salad. It is not very prolific, but is well  
worth while, to help give individuality to  
one's garden and table.

If one wishes an ornamental addition  
to the garden, Sea Kale stands unrivalled.  
A row which we once planted flourished  
most luxuriantly, and, viewed as a  
foliage plant, was the admiration of all  
beholders. We did not, however, care  
for it particularly, although it was a good  
"green." It is at its best after being  
touched by the frost.

Cabbage and cauliflower are in every  
garden of any size, but how many try to  
raise Brussels Sprouts? It is, however,  
one of the most delicious and satisfactory  
vegetables for fall use, as it comes after  
the strictly Summer vegetables are mostly  
gone. It is easily raised, and as it is  
always rather expensive in the market,  
well worth adding to our permanent list.  
Serve it scalloped with a rich cream  
sauce, with grated cheese on top, and you  
may go far before finding a more delici-  
ous dish.

Salsify is also easily raised, and with  
its extremely individual flavor, is a very  
valuable addition to our table in Fall and  
early Winter. The garden presents such  
an embarrassment of riches in the Sum-  
mer months, that vegetables which we  
can house and use to help delay the  
advent of the tin can season, are  
treasures and should be raised and hus-  
banded with care. Some roots may be  
left in the garden during the Winter and  
dug up in the Spring with the parsnips.  
Beside each season adding one or two  
untried varieties to the garden, try differ-  
ent kinds of the old stand-bys. Set a  
plant or two of the "Yellow Plum" to-  
mato and of the "Peach" tomato, and  
the tiny red and yellow clustered  
varieties. These are all delicious and  
ornamental additions to the salad bowl.  
They should not, however, take the place  
of the tried and tested. A plant of each  
is sufficient.

The "Golden Bantam" corn has justi-  
fied itself too fully and satisfactorily to  
be called an experiment, but if you are  
conservative and have not tried it, be  
sure and do so this year. We have dis-  
carded all other kinds in its favor as none  
of them are so tender and delicious. It  
has the great advantage, for the small  
garden, of keeping perfectly tender and  
sweet when the kernels are quite large.  
So if it gets ahead of you it can still all be  
used, to the last ear. I understand that  
it cannot be marketed easily on account  
of its color—a rich golden yellow—but  
for the home table it has no rival.

Sweet Peppers are most satisfactory  
and should be planted, together with the  
more pungent variety used in seasonings.  
The Sweet Peppers are delicious stuffed  
with any vegetable or chopped meat,



This splend'd oak stands on the estate of the late  
Julius E. French, at Wckliffe, O. It was entirely hol-  
low at the base, because of the decay of several years.  
It was phys cally weak and growing weaker. With-  
in a short time a heavy wind would surely have  
blown it over. It was treated by the Davey Tree  
Experts and has been saved.

The picture shown above was taken four years after  
treatment, and shows a wonderful growth of new  
bark over the filling. The new bark is seen inside  
the white spots.

This tree is a living monument to the science of Tree  
Surgery, originated and developed by John Davey,  
and to the skill of the Davey Tree Experts. Your  
trees can be saved by the Davey Experts also.

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Sometimes decay can be seen from the outside—  
Sometimes it can't. Hidden decay is often just as  
dangerous as that exposed to view. Sometimes a  
tree owner realizes the condition and needs of his  
trees—Sometimes he don't. More often he don't  
Generally it's a revelation.

In most cases they say "I wouldn't have believed that  
trees needed such treatment, nor that such things  
could be done with trees as you have done."

Cavities, if not properly treated, continue to decay  
and destroy the trees. Outward appearances do not  
always indicate the extent of the cavity, nor the con-  
dition of decay. Our EXPERT examination will  
reveal exact conditions.

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trees, without charge, and report on their exact  
condition. If your trees need no treatment you want  
to know it; if they do need treatment you ought to  
know it. Write for booklet "A."

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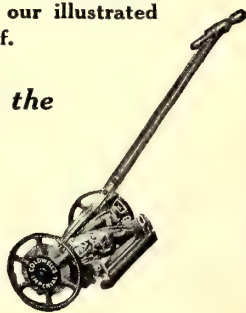
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mixed with cream sauce. It is not generally known that the surplus may be canned at home and used through the Winter in salads, sauces and made dishes, with satisfaction to palate and purse.

In deciding on the kind of lettuce to be planted, add to the cabbage headed varieties, Endive, Escarolle, and Cos or Romaine, to ornament and give diversity to the salad bowl. The leaves of the last three should be tied with raffia in order to bleach and make tender the inner growth, which will then be found white, crisp and delicious.

Plant also the "Upland" variety of water cress in some corner. If kept moist, it grows freely and well, a fact that is not generally known.

Enough has been said to suggest the addition of a few hitherto tried vegetables to the ordinary list. Read over the catalogues each Spring, visit your neighbor's gardens, and try something which is new to you each year.

## WOMAN AT THE MOTOR WHEEL

By MRS. A. SHERMAN HITCHCOCK

**T**HE number of women at the present time who drive motor cars as skilfully and successfully as any male driver are many, and it is an interesting and noteworthy fact that each season there is a considerable increase in the number of women who become owners and operators of motor-driven vehicles.

A few years ago a woman driving a motor car unattended attracted much attention and was viewed with undisguised curiosity by all who saw her. There was only now and then a woman who had the temerity to make an attempt to operate a motor car, and, indeed, when one considers the imperfections of the cars built a few years ago, one can more readily appreciate the many obstacles that she had to contend with and overcome if she became a successful driver. Cars were then far more complicated, mechanically, than any at present, but even so it was fully demonstrated that there were some women who possessed the ability to overcome these obstacles, and who—probably possessing a tendency toward things mechanical—mastered the intricacies of the gasoline engine and succeeded admirably as operators.

Nine out of ten women who are asked why they don't drive their own cars, invariably answer in the same way—that they are too nervous. This is no doubt perfectly true in many cases where it would certainly be unsafe for a woman afflicted with "nerves" to attempt to handle a car. Still, the trouble of nervousness is greatly exaggerated by many women, and would undoubtedly in most cases wear away rapidly as confidence in herself became established.

Then there are the women whose husbands do not approve of the feminine portion of the family aspiring to the honor of driving the family car. His real reason is without doubt in most cases a wholly selfish one—he fears her proficiency and doesn't want her to use the car as often as she would wish were she capable of its operation. But in spite of the many cynical shafts of alleged wit that some "superior" men love to launch at feminine autoists, the woman who drives and understands the car has a distinct advantage over the woman who motors without enthusiasm, and who does not know the difference between the spark plug and the rear axle, or a Wray muffler from the device which silences, and there are very many motorists of this type.



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Then there is the motor woman who dislikes machinery—who is afraid of soiling her hands or gloves or gown with a bit of oil or grease, and who considers herself of far greater importance and far more elegant when seated like an automaton in the tonneau of the car dresses as elaborately as the pastime will possibly allow, with a miniature powder puff always ready to dab her nose occasionally for fear a little dust may settle thereon.

But the time has come when the ambition of the woman autoist is to be able intelligently to understand the mechanical features of her car and learn to drive well that she may go about when and where she wishes without being bothered with a professional chauffeur. There are very many women who might enjoy the pleasures and benefits of motoring were it not that they doubt their ability to learn how to drive and how to overcome obstacles. The majority of these same women would be perfectly able to master the modern car after some practical instructions from an expert.

A great many women who could easily manage their car hesitate to do so through mistaken ideas of the difficulties to be overcome. The very first thing necessary for the woman who has decided to become an owner and driver is to select her car. If she is wise she will pick one which is simple in construction for this is an important factor when she is to drive the car herself. Of course, a car of standard manufacture is always preferable to one little known, and a moderately powered car will answer her requirements perfectly. The first duty after purchasing the car is to become perfectly familiar with it, for the greatest pleasure of motoring is to be able to do all things about the car that exigency may demand.


The first time the woman operates her car alone she will have very little confidence in her own ability. It is always wise to practice turning—backing about and turning around—plenty of room as free from obstruction as possible should be found to experiment in.

One should learn to control the speed of the car with spark and throttle as much as possible and only release the clutches when absolutely necessary. The low gear should only be resorted to in extreme cases. The spark should be used for speed and the throttle for power. Gradually familiarizing oneself with the operation of the car, the disengaging of a clutch or applying of a brake will become practically automatic.

Before leaving home for a trip the car should be carefully looked over—this will occupy but a few minutes and save much annoyance from troubles on the road. The batteries and coil should be tested, the spark plugs clean, the gasoline and water tanks well filled, and there should be a plentiful supply of lubricating oil. An abundance of oil should always be kept in the crankcase of the engine, the change gear box and the rear axle or differential. Each and every wearing part—the axle joints, steering gear, change gear levers, brake mechanism, etc., should be liberally oiled.

It is always important that the gasoline should be strained before putting it into the tank—it only requires the tiniest bit of dirt or grit to clog up the carburetor. The two most important factors to look after in connection with a gasoline engine are the flow of gasoline and the electric spark. The ignition system should always be watched and gone over carefully from the batteries to the spark plug. If an engine slows up the trouble is very likely in the mixture


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of gas supply or to the batteries running down. When the engine comes suddenly to a stop it is practically certain that the cause is some defect with the ignition system. If an engine slows up and stops and then after a moment starts up again and runs a mile or two, it is a sure sign that the batteries are run down. An engine seldom stops abruptly without preliminary warnings.

Sometimes a mixture of gas is exploded in the muffler by the heat of the exhaust. This is called back-firing and is caused by too great a supply of gas being fed to the engine. As this cannot be fired or exploded it is forced into the muffler with the exhaust gases. A sure sign of too much lubrication is blue smoke coming from the exhaust, and when too much gasoline is being consumed the smoke will be black. An over supply of either oil or gasoline will cause dirty valves and sotted plugs.

After a woman has operated her car for some time she can readily tell by the sound whether the engine is running smoothly and correctly. If there is premature ignition, loose bearings, loose distance rods, any small obstruction in the sprocket or gears, or a broken or loose framework, or, in fact, any unusual sound, it should be immediately investigated and eliminated, if possible, for although one may be able to get home the damage done is quite apt to be expensive to the owner. When the engine has become overheated and the pistons are jammed tightly by lack of water, the cylinders can be tested by sprinkling a little water on them. If the water hisses and immediately dries off the tank must not be refilled until cool. Some kerosene can be poured into the pistons while they are hot. If the pistons have become seized the cooling process will be a slow and tedious one. There are symptoms, however, that indicate overheating, such as a violent pounding of the engine, steam issuing from the filling nozzle, water coming out of the overflow pipe while driving, continuing firing after the ignition is off and smoke rising from the engine. If these symptoms are noticed, and kerosene is injected into the cylinder, meanwhile turning the engine by hand, the temperature will go down and the pistons will move freely. The most effective way is to become perfectly familiar with the car and avoid all troubles by care and intelligence.

The woman who is learning should above all else be possessed of the virtue of patience. She cannot expect to learn to know her car at once. Perseverance and patience and time will work wonders and constant association with things mechanical gives one a degree of skill in manipulating tools that will astonish the novice. Common sense is the first principle needed to run a car. Ingenuity is another needed requisite, and with intelligence and the desire to become proficient the average woman may confidently expect to develop into a successful and expert motor car driver.

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A curious fact with reference to the Paraguayan laces is that the designs were borrowed from the strange webs woven by the semi-tropical spider, that abound in that country. Accordingly, this lace is by the natives called *nanduti*, which means "spider web."

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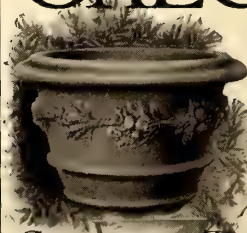
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## PICTURES AS DECORATIONS

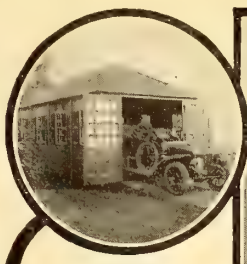
I HAVE often wondered why so many otherwise beautiful homes are ruined by a careless and injudicious use of pictures, particularly when such beautiful and entirely appropriate pictures may be had anywhere for almost nothing. Many apartments and houses are carefully planned as far as the wall and floor coverings are concerned—careful selection is made of curtains, furniture and bric-a-brac, but the question of pictures, which make or mar the entire effect, is often left for chance to decide.

The maximum of decorative effect at the minimum of cost may be had by the discriminating use of pictures properly framed and placed, and very fortunately for the inexperienced decorator the choice, while of infinite variety is so divided that judicious selection is not difficult. I myself am very fond of portraits and have found that nothing is more decorative in effect than a well selected portrait of the period desired, and portraits of all periods are available.

Not long ago I arranged a little study in a man's apartment where a splendid result was obtained with very simple materials. The walls were covered with a Japanese grass-cloth of a deep, old gold tone, and I selected two or three large photographs of Franz Hals and Holbein portraits in the brown carbon tones on sale in any of the shops. Glass over the portraits would have ruined the effect so I had them heavily coated with water varnish which produces much of the effect of age. The frames are of oak, about two inches wide, rubbed down to a beautifully dull and soft surface. These few photographs, hung as they are at the same height over a row of low book cases, produce a splendor of decorative value worth many times the cost. Had the room been a reception room or boudoir of one of the French periods, large colored prints of the well known portraits by Nattier might have been selected, treated in much the same manner and framed in the charming narrow gilt frames of Louis XVI patterns which may be purchased in stock sizes in many of the shops. One enterprising firm of New York publishers has issued an entire series of little books each dealing with the work of some one great master. I have purchased a number of these little volumes merely for the pictures which possess a high decorative value. I have some thirty little portraits in color, prints of originals by Van Dyck, Rubens, and Valasquez simply framed in narrow black frames without mats, and their effect, arranged in the vertical panels of some old doors, is wonderfully good.

The progress of chromo-lithography and other color processes has made it possible to obtain at almost ridiculous prices the most beautiful color reproductions of the old and modern masters. It is no longer necessary to study pictures by photograph in black and white; even if these reproductions do not possess quite the beauty of tone and color of the great originals, the effect is sufficiently realistic to obtain a very satisfactory idea of the color value of the master's work.

For large spaces photographs of architectural subjects may be used. If one tires of the Roman forum, the Acropolis and the papal palace at Avignon, there are photographs of the quaint old cities of continental Europe, little known canals in Venice and quiet corners of Amalfi and Capri. For an entire frieze one might use the photographs of the Canterbury Pilgrims or the pictures by Abbey of the Holy



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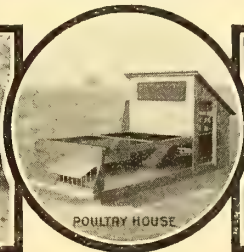
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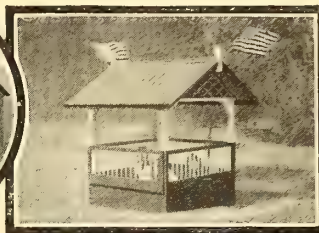
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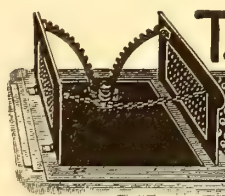
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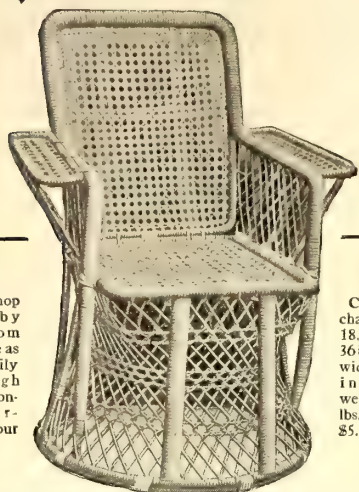
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Grail and they are to be had, by the way, in prints which produce all the glorious coloring of the originals. An English firm is selling very lovely reproductions of illuminations from old missals and breviaries and the Arundel prints, splendid in color, possess much of the texture and beauty of color of some of the great masters. Other firms reproduce the masterpieces of the Dutch and Flemish schools and for a very delicate effect the French pictures by Watteau, Boucher, and Fragonard are available.

Collections of etchings or engravings or prints of any kind are generally more interesting when kept collected in portfolios, but sometimes it is desired to use them as decorations and some wonderfully interesting results are possible. I know of a hall in a very beautiful suburban home in which is hung a collection of etchings which is the treasure of the house. This hall is paneled in wood painted white and fitted within each panel is an old etching framed in narrow gilt without a mat. The collection, already extensive, is still growing, until all the panels of the hall are filled, the panels along the stairs and in the upper hall and it is now climbing the stairs leading to the third floor.

Why must every picture the house possesses be used at the same time? I have always admired the artistic reticence of the Japanese who have a marvelous aptitude for arranging pictures and ornaments. Even the greatest of Japanese homes will show only a few treasures, but these are arranged very thoughtfully. Then the arrangement is altered and new treasures appear to be used until they give way to a new selection. To the Japanese mind the displaying of all our possessions at a time would be exceedingly vulgar. Their plan makes possible an endless variety of beautiful and distinctive effects without crowding or confusion. This characteristic appears even in certain Japanese shops outside of Japan. Not far from the offices of AMERICAN HOMES AND GARDENS are many shops where pottery and prints are sold. Among many show windows crowded with a vast array of things which destroy the effect of one another there stands out the window of a little Japanese shop where only a few things are shown, but these few are so well selected and so thoughtfully arranged that the result is a delight.

A few general rules regarding the framing and hanging of pictures may be helpful. The function of a frame is to separate a picture from its surroundings, to isolate it in a way from its environment and yet to bring it into harmony and closer relationship with other furnishings. One should try to select frames which increase and enhance decorative values. No rules can be laid down which will govern all cases. Generally pictures in color demand gilt frames although if the tones be low and neutral frames of black, gray or brown may be more effective than gilt. Etchings and prints are usually more successful if framed in brown or black, but here again the rule does not always apply for many engravings, particularly old prints, are greatly improved by gilt frames. Mats, too, should be carefully and I might almost say sparingly used and colored mats are to be used only with great caution. I have seen some very beautiful pictures utterly ruined by the unwise use of a mat where no mat should be.

In hanging pictures place colored prints in one room and black and white prints by themselves. If all be hung together the effect is ruined, each detracting from the beauty of the others. If black and white

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must be hung with colored pictures try at least to place them upon different walls.

Family portraits and photographs belong in a class by themselves. As a rule these pictures of somewhat intimate character should be placed in rooms which belong more exclusively to family life. Sometimes family portraits, particularly if they be large and somewhat massive, may be hung in the library and I know of some fine old southern homes where they are placed in dining-rooms with splendid effect. Small family photographs belong entirely in one's study or bedroom and are woefully out of place anywhere else. These little family pictures may be most attractively framed, and suitable frames either to stand or to hang may be had in convenient shapes and sizes at any of the shops. Long cords and wires almost always detract from the decorative value of a picture and should be avoided whenever possible. Very small pictures should be held in position by slender and invisible brads and this should always be done where pictures are hung along stairs or wherever they are apt to be disarranged by being brushed against.

After all, the entire subject of pictures like any other item of decoration must be settled upon the basis of suitability and this general fitness of things which is the foundation of anything regarding beauty or art.

#### FEEDING BEES IN THE SPRING

**O**FTEN the amateur's bees need to be fed in early Spring if they are to be strong and in condition to work rapidly when the honey flow begins. This is particularly true when the Spring is backward or when the colonies seem to be weak. The best way to feed is to make a syrup of sugar and water and place it in a shallow dish in the top of the hive. There are many feeding devices on the market, but few give better satisfaction than a tin pan such as may be purchased at a ten cent store and a little excelsior for the bees to cling to while they take the syrup. The pan should not be quite filled and the excelsior should be placed in the syrup.

It is necessary to have a pan for each colony. If a "super" is put on the hive there will be plenty of room for the pan on the brood frames. Of course the cover should be placed on the "super." The syrup is not to be made as thick as in the Fall, as this Spring feeding is really stimulative and is designed to make the bees active. Three pounds of the best granulated sugar should be used with one quart of water. The syrup may be mixed warm or cold. A little more time is required when cold water is used, but this plan is much safer than placing the sugar on a stove, for if it is burned the result is pretty sure to be disastrous when the bees take the syrup.

#### A BABYLONIAN INVOICE

**T**HE Academy of France, says *Harper's Weekly*, has received the translation of an inscription on a terra-cotta tablet discovered in the ruins of Susa. The inscription is of the nature of an invoice. In it several antique articles are listed: a leather casque, a cow's hide, a kid skin, a bronze helmet, a silver helmet, a hatchet, a bow, and a lance. The inscriptions give definite information concerning the quantity of bronze and silver used in making the arms mentioned and makes it a simple matter to estimate the cost of the wool used for the uniform of an Elamite warrior of the great Babylonian period.



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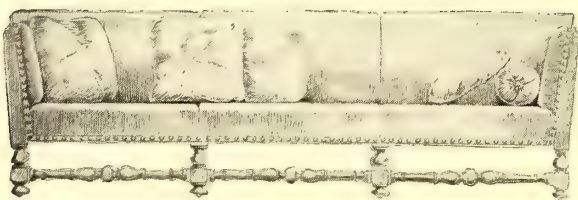
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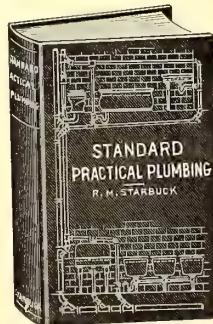
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| III. Joint Wiping.                                   | XX. Modern Country Plumbing.   |
| IV. Lead Work.                                       | XXI. Filtration of Sewage and Water Supply.  |
| V. Traps.  | XXII. Hot and Cold Supply.   |
| VI. Siphonage of Traps.                              | XXIII. Range Boilers; Circulation.   |
| VII. Venting.  | XXIV. Circulating Pipes.   |
| VIII. Continuous Venting.                            | XXV. Range Boiler Problems.  |
| IX. House Sewer and Sewer Connections.               | XXVI. Hot Water for Large Buildings.   |
| X. House Drain.                                      | XXVII. Water Lift and Its Use.   |
| XI. Soil Piping, Roughing.                           | XXVIII. Multiple Connections for Hot Water Boilers; Heating of Radiation by Supply System. |
| XII. Main Trap and Fresh Air Inlet.                  | XXIX. Theory for the Plumber.  |
| XIII. Floor, Yard, Cellar Drains, Rain Leaders, Etc. | XXX. Drawing for the Plumber.  |
| XIV. Fixture Wastes.                                 |  |
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#### THE ANNUAL SMALL HOUSE NUMBER

EVERY year AMERICAN HOMES AND GARDENS issues in May its Annual Small House Number, increasing the number of its pages in such issues. The next number therefore will be devoted to many unusually attractive articles on the subject of small houses. This number, forming as it does a special feature of the year's program for this periodical, will also give special attention to the small garden. The opening article will be adequately illustrated with many half-tones from photographs of actual houses accompanied by diagrams of the various floor plans. The readers of AMERICAN HOMES AND GARDENS will find that the policy of the magazine in showing actual houses in place of the architects' drawings alone, furnishes the reader with material of far greater interest than could possibly be derived from reproductions of mere wash drawings. Various types of small houses will be pictured and a special article will be devoted to the subject of stucco as a building material for the small house. Mr. F. F. Rockwell will contribute an article on "Gardens for the Small House," and the proper site to select for the small house will be the theme of a contribution by Mr. Harold Donaldson Eberlein. Miss Ida J. Burgess will contribute an article on selecting window curtains for the small house. This is a subject that has seldom been treated in so interesting and practicable a manner. The article will be well illustrated with reproductions of photographs of actual fabrics and by illustrations of interiors showing attractive curtain arrangements. A small house of stone at Jamestown, N. Y., will be described and illustrated by exterior views and plans, and also several other attractive houses will be featured. The subject of "Window Boxes" will form one of the most beautiful features in the May number and the "Collectors' Department" will continue to supply readers with much entertaining and valuable material on subjects connected with antiques and curios. For the May number there will be an article on "Old English Map Samplers," one on "Old Lustre-Ware" and the second of a series of articles on "Old Chairs," an article that will be devoted to the subject of chairs of Heppelwhite, Chippendale and Sheraton. The departments "Within the House," "Around the Garden" and "Helps to the Housewife" will be continued in the May issue as usual, and the readers of AMERICAN HOMES AND GARDENS cannot fail to feel that with the constructive policy maintained by this magazine every issue will remain one of true value to the home-maker.

#### PARCEL POST C. O. D. SERVICE

AN order of the Postmaster General amending the parcel-post regulations of the United States makes possible the collection on delivery of payment for goods sent by parcel-post. The provisions of the new order will go into effect July 1, 1913. The sender of a mailable parcel on which the postage is full prepaid may have the price of the article and the charges thereon collected from the addressee on payment of a fee of 10 cents in parcel-post stamps affixed, provided the amount to be collected does not exceed \$100. Such a parcel will be insured against loss,

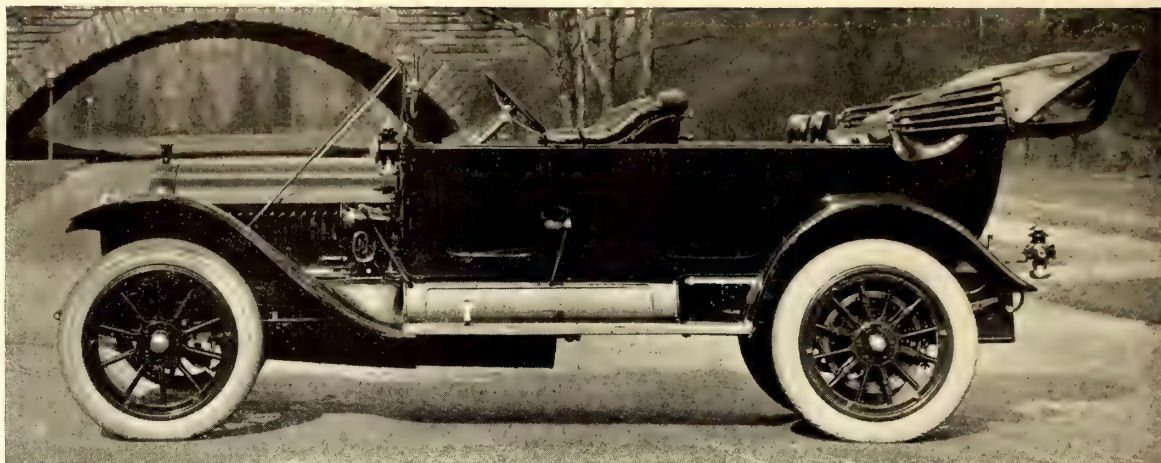
without additional charge, in an amount equivalent to its actual value, but not to exceed \$50. The sender of a collect on delivery parcel will be given a receipt showing the office and date of mailing, the number of the parcel, and the amount due him. C. O. D. parcels will be accepted for mailing only at a money-order office and when addressed to a money-order office. The C. O. D. tag must show the amount due the sender, the money-order fee necessary to make the remittance, and the total amount to be collected. It should be securely attached to the parcel, which should be numbered to correspond with the tag, stamped C. O. D., and the charges to be collected plainly written thereon. The parcel will be treated as ordinary mail until it reaches the office of address where, on payment of all charges, it will be delivered to the addressee or, unless otherwise directed by the addressee, to the person, firm, or corporation in whose care it is addressed, or to any responsible person to whom the addressee's ordinary mail is customarily delivered. A receipt for the parcel must be obtained on the tag attached thereto. No return receipt will be furnished the sender, as the money-order serves that purpose. The addressee will not be permitted to examine the contents of a C. O. D. parcel until it has been receipted for and all charges paid. A parcel may be refused when it is tendered for delivery, but after delivery has been effected it cannot be returned on account of dissatisfaction with the contents or the amount collected.

#### THE SOCIETY FOR THE PRESERVATION OF NEW ENGLAND ANTIQUITIES

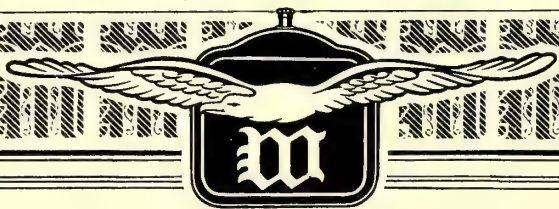
THE organization of The Society for the Preservation of New England Antiquities marks an important departure from the usual form of antiquarian societies. Its object is fully indicated by its name. The most important antiquities to be preserved are houses built in the seventeenth and eighteenth centuries and in the first years of the nineteenth. The income of the Society, including membership dues and income from Life Membership Fund, will be used to obtain possession of the best of them. Each house purchased will be restored, if need be, and whenever feasible let to tenants under proper restrictions for the purpose of obtaining its best care and preservation. Some houses of surpassing interest which may be owned by the Society will probably always be open to the public, and maintained solely as memorials. Eventually it will be the Society's plan to preserve smaller antiquities in a museum, sectional and national in character, conveniently placed in a fireproof building in Boston. Already the Society has accomplished good work and its future progress will be watched with interest.

An article in AMERICAN HOMES AND GARDENS for March, page 89, "A House in Jamestown, N. Y.," inadvertently referred to the architect, Mr. E. G. W. Dietrich of New York as builder. Mr. Dietrich was not the builder but the architect. In this same issue the article on page 80, "A Country Home at Montclair, New Jersey," should have given credit to Henry W. Wilkinson, New York, as architect of this house, the country home of Mr. Edmund B. Osborne.





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# AMERICAN HOMES AND GARDENS

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*Photograph by Nathan R. Graves*  
Of all beautiful flowers in the world, none is so deeply rooted in our affections as the Rose, Queen of Gardens



# AMERICAN HOMES AND GARDENS

Volume X

April, 1913

Number 4

## Roses and How to Grow Them

By F. F. Rockwell

Photographs by Nathan R. Graves



WHILE it has been very universally granted that the Rose is the "Queen of Flowers," few people have yet come to realize its wonderful range of adaptability to different purposes. The Rose "garden" is only one of the many means of making use of the ever-beloved and glorious Rose. True, in the past, the garden way of growing Roses has held precedence before all others to such an extent that they have been considered merely incidental, and never received the attention which they are now coming to demand. The Rose garden can no longer claim all the attention and cultivation of the real lover of Roses.

One of the things that has been effective in bringing about this change is the several new types of Roses which within the past few years have been developed. These newer Roses have differed from their predecessors not so much in blossoms as in habit of growth and in constitution. Take, to go back a little further in Rose history, for an illustration which will be familiar to all, the introduction of the Crimson Rambler. Not only flower lovers, but the general public was taken by storm, and in the course of a very few seasons you could not pass through the residential section of any town or city without seeing specimens of this grand new climber flaunting their crimson banners from house sides and porches. Almost everybody had it then, and everybody knew it, whereas, two years previous to that, not one person in a hundred, in all probability, could have told

you the name of any single variety of the Climbing Rose.

### NEWER TYPES OF ROSES

Since then there has not been any Rose novelty which has created such a great sensation, but there have been others which are really of more worth, and fully as marked departures from previous types. Such, for instance, is the new climbing Rose, Dr. Van Fleet. While it does not make such a flamboyant display as Crimson Rambler (or its newer forms, such as Philadelphia Rambler, Excelsa, or Flower of Fairfield), it has, nevertheless, besides its fine decorative quality as a plant, the great advantage of being a splendid Rose for *cutting*, as the stems are good and the flowers keep well. The flowers, many of which are four inches in diameter, are full and heavy, like the garden bush Roses, and of a beautiful soft shell pink. Climbing American Beauty, with its full crimson flowers of large size and fine fragrance (a quality rare in climbing Roses), and Christine Wright, which bears profusely beautiful Wild Rose double blossoms not only in June, but to some extent throughout the season, are other specimens of this fine new class, one of the great advantages of which is that people who have heretofore had no room for Roses for cutting, and have had to content themselves with a rambler trained against the house, may now have a Rose suitable for both purposes.

Another new type of the climbing Rose is to be found in the single or semi-double flowers of immense size, in such sorts as Silver Moon and American Pillar; the former has flowers of a silvery white, over four inches in diameter, borne



Rosa Stylosa is one of the most beautiful of single-flowered varieties



very freely on long strong stems; the latter, which is proving to be one of the most popular climbing Roses ever introduced, also has single flowers of great size, nearly four inches across, and of a delicate pink with clear white aureole in the center of the blossoms, making a striking and attractive contrast. Extreme healthiness and hardiness is another feature of both these splendid varieties.

Still another new type of climbing Roses is to be found in Tausendschon ("thousand beauties"). Its most distinctive feature lies in the remarkable variety of coloring found in the blossoms, which open a soft pink, but change through the different stages of development to various shades of carmine rose and creamy white, even of light yellow, producing a most novel effect. The flowers are very large for a climbing Rose, reaching three inches in diameter, and somewhat open in form.

Among the bush or garden Roses a new type has been recently attained in the Pernetianas or Hybrid Austrian Briars. Two of the distinct characteristics of this type are the double or changing colors of the flowers, and the fragrance of the foliage. The plants are very hardy, flower profusely in early Summer and again to some extent in late Summer and Fall. *Juliet* is the most distinct and deserving of this type so far put out. The flowers are large and full; the inside of the petals is a rich, Rose red, deepening as the petals open, and the outside is a beautiful old gold, the combination proving very effective and elegant.

The "Baby Ramblers," while not as new as the types mentioned above, are not yet as widely known as they should be for their many charming and desirable qualities, among which are their profuseness and constancy of bloom. By all means add a few to your Rose garden—or to your flower garden, for that matter. They are described more fully under Roses for borders.

#### THE MANY USES FOR ROSES

While all the above are well worth one's attention and a good deal of extra effort to get possession of, the new Roses of regular types and even the old sorts, which remain unequalled for particular purposes, must not be lost sight of. Rose growers have given most of their attention in recent years to the Hybrid Teas, although the hardy climbers, especially during the last ten years, have come in for their share of development and popularity. But with the great number of uses to which Roses may now successfully be put, and the ever increasing number of varieties to choose from, it becomes more and more necessary to make one's selection according to those qualities which make a Rose especially desirable for this or for that purpose. As a guide to the prospective

planter of Roses, whether a beginner or the already happy possessor of some of these queens of the floral world, the material now available is reviewed in the following paragraphs, with cultural hints that will make for success in attaining the particular results desired. The varieties cited are by no means claimed to be the only good ones; in fact, personal taste must be the final arbiter in deciding what's "best," but the sorts mentioned have been found to be universally satisfactory, and may be depended on to produce good results.

#### ROSES FOR THE GARDEN

This class has, of course, received more attention than any of the others, and for that reason we shall here consider it very briefly. (Those who wish a more detailed account of the construction and management of the Rose garden are referred to the April, 1911, issue of *AMERICAN HOMES AND GARDENS*.) The garden should be located on high ground, where the drainage will be good, and unless the subsoil is sandy or gravelly the bed should be dug out to a considerable depth—two or three feet, loosening up the soil below that with a pick, and filling in some ten inches of broken stone, coal cinders or other rough material, covered with sod or litter to hold the dirt when it is replaced. The bed should be protected from north winds, if possible, and must be out of the shade of, and what is just as important, out of the reach of the hungry roots of large trees. If the soil is not naturally fairly heavy, loam or muck should be added, and the whole well enriched with rotted manure—the upper ten inches of soil, however, being left clean, fine loam, that the Rose roots may be tempted to strike down deep into the soil.

The three classes of Roses most used for the garden are the *Hybrid Teas*, the *Hybrid Perpetuals*, and the *Teas*—of value in the order named, except that the *Hybrid Perpetuals* are the hardiest, and for localities where the Winter is very severe, more practical than the other classes. It should be noted that the *Hybrid Perpetuals* are *not* "perpetual" bloomers; the *Teas* and *Hybrid Teas* coming nearer to claiming that distinction—a fact which makes it well worth while to give them that little extra attention they demand in the way of winter mulching. If the Rose garden is wanted only to furnish blooms of the finest size and quality, it will have to be handled a little differently than where the object is a fine display outdoors, in which case the number of flowers and form of the bushes, as well as the size of the individual flowers, must be taken into consideration. The following varieties are good for either purpose, but should be treated according to the end in



Irish Brightness, single Hybrid Tea Rose





The Damask York and Lancaster Rose, pale rose or white, is a fragrant Summer bloomer

mind, sufficient directions for which will be found below:

#### HYBRID TEAS

*Bessie Brown*, shell pink, large, fragrant, very hardy; *Chateau de Clos Vougeot*, a new fiery red, fine flowers, blooms all season, exceptionally hardy; *General McArthur*, one of the most vivid crimson scarlets; *Gruss Au Teplitz*, "reddest of all Red Roses," strong grower; *Kaiserin Augusta Victoria*, white, shading to lemon, best of its color; *Killarney*, brilliant pink, very free bloomer and very hardy; *La France*, clear pink, satiny finish; "most popular Rose in the world"; *The Lyon*, new, deep coral pink, verging to yellow; one of the best Roses in the world; *Melody*, a splendid yellow, of recent introduction. *Mme. Segond Webber*, salmon pink, best of its class, fine for cutting; *Mrs. Aaron Ward*, deep golden orange, extra free blooming; *Otto Von Bismark*, soft silver-pink, extra strong; *Robert Huey*, large, bright red, free and continuous bloomer; *W. R. Smith*, new ivory white, shaded pink, very fine, extra hardy; *White Killarney*, pure white, one of the very best.

#### HYBRID PERPETUALS

*Baron de Bonsetten*, very dark crimson, extra large and fragrant; *Clio*, creamy white, shaded pink, large and fine shape; *Frau Karl Druschki*, immense, pure snow white, one of the grandest Roses in the world; *General Jacqueminot*, brilliant scarlet, the old favorite "Jack Rose"; *George Arends*, light pink form of Frau Karl Druschki, very fragrant, a grand new sort; *Gloire de Chedame Guinoisseau*, new bright red, extra fine; *Magna Charta*, old favorite, bright pink, still one of the best; *Mrs. John Laing*, soft pink, large, fragrant, very hardy; *Paul Neyron*, dark Rose, the largest of all; *Ulrich Brunner*, rich cherry red, very free flowering, vigorous, and a thoroughly satisfactory variety.

#### TEAS

*Etoile de Lyon*, bright, soft yellow, probably the best of its class; *Harry Kirk*, deep sulphur yellow, very fine; *Maman Cochet*, deep coral pink, one of the largest and hardiest Teas; *Molly Sharman Crawford*, new, large white blossoms, fine for cutting, extra strong plant; *Papa Gontier*, dark crimson, fine for cutting; *Perle des Jardins*, clear yellow, best of its class; *Safrano*, rich saffron yellow, old favorite, but still deservedly popular; *Souvenir de Pierre Notting*, fine deep canary yellow, very vigorous; *Sunset*, new deep rich apricot yellow, one of the finest Teas; *White Maman Cochet*, pure white, extra good.

#### PRUNING

One of the most important points in achieving success with garden Roses is the matter of *pruning*. The first law of pruning is—*always cut above an outside eye*, a quarter to a half inch from it. The main pruning for garden Roses is done in the Spring. First cut out clean all dead, broken or undesired canes—(1) for largest flowers for cutting, back to 3 or 4 eyes; (2) for a medium number of large flowers, back to 6 or 7 eyes; (3) for natural sized flowers, but the biggest display, cut back only a third to a half, and leave several canes—5 to 8—according to the size of the plant. The above is for hardy Roses—the Hybrid Perpetuals. For Hybrid Teas and Teas, prune in the same way, but leave about twice the number of eyes. In cases where the canes have winter-killed too near the ground they should be *cut back to live wood*, even if only two or three eyes are left. The Hybrid Perpetuals should be pruned March first to April first; the others April first to May first, when the leaf buds begin to start. In either one of these classes the varieties which are held to be the most robust



growers should be pruned less than the weaker sorts.

#### GARDEN ROSES FOR FORMAL USE

In some instances it is desirable to have Roses fit into a formal landscape or gardenscape, where, in their natural habit, the bedding Roses described above would not add the exact effect desired. For use in such cases, the nursery men train some sorts into what are called "standards," or tree Roses. But the ordinary grower does not want to bother with them, for they do not grow the best of flowers, and in climates where the Winters are not mild must be either very carefully protected with straw overcoats, or, what is safer, taken up bodily late in the Fall, and stored in a straw lined trench, covered with a foot of earth. Several of the H. P. and H. T.'s described above may be had in this form. A far more satisfactory way of getting a formal or semi-formal effect with roses is to use the Baby Ramblers or Polyantheas for edgings or low formal beds. The plants grow but 18 to 24 inches high, and are of the most remarkable, free flowering habit, remaining in bloom until hard frosts. Where taller plants are needed the "pillar" Roses, when trained carefully to upright stakes, may be made to give a precise decorative effect, though, of course, not so trim and formal a one as the "standards." The following comprise most of the best sorts in these two classes, although they are being added to constantly, as they are just beginning to come into their own:

#### BABY RAMBLERS

*Madam Norbert Lavasseur*, the baby crimson Rambler, very hardy, a great bloomer; *Katherine Zeimet*, pure white, with conspicuous yellow stamens; *Baby Dorothy*, bright pink, very floriferous; *Mrs. Cut-bush*, resembles Lady Gay Rambler; *Anchen Muller*, brilliant Rose flowers, with wavy petals; *Mrs. Taft*, the most brilliant red of its class; *George Pernet*, pink, with dull yellow shading; *Jessie*, bright red, with white center; *The Orleans*, geranium red, with white center; *Phyllis*, a beautiful cerise pink; *Snowball*, pure white, in extra large clusters; *Perle des Rouges*, very deep red, one of the most attractive.

#### ROSES FOR PILLARS

*American Pillar*, enormous single pink flowers, with clear white eye and golden stamens, brilliant red berries; *Clothilde Soubert*, creamy white, ever blooming, very free flowering, moderate grower; *Mosella*, golden to light yellow, ever blooming; *Birdie Blye*, bright Rose, semi-double, very fragrant, ever blooming, but needs protection; *Gainsborough*, large, light salmon pink flowers, very fragrant.

#### CLIMBING ROSES

It is to this class of Roses only that America can claim to have added any considerable share of valuable varieties. The Climbing Roses had a long struggle for recognition, but with the introduction of Crimson Rambler, only nine years ago, they began to win favor, and have gained ground steadily ever since. One of the "secrets" of their great popularity is the amount of

hardship, in the way of both climate and neglect, they will withstand. Another is their very rapid growth—some of them making as much as 20 feet in a single season.

The uses to which the Climbing Roses may be put are many, and much more ingenuity than is generally seen displayed, could be put into operation in devising ways of employing them. First of all, of course, comes the decoration of porches or the side walls of the house. It is a common practice to simply fasten the canes directly against the shingling, or clap-boarding, by means of thongs of leather or burlap passed over them and tacked down at either end. While this is perhaps, *temporarily*, the easiest way, the plants may be cared for more thoroughly and easily, and will look a hundred per cent. better, if the slight trouble of putting up a suitable support is taken. This can be in the form of a trellis—fan-shaped being preferable—or simply a neat, stout pole or two, to which the long canes may be loosely secured. Another very effective way of utilizing a Climbing Rose is to construct a light skeleton framework above a window, and train the canes up to and over this, thus obtaining not only the beautiful bower effect which will result, but an agreeable shade during the Summer as well—the vines, being leafless during the Winter, will cast very little shade at the time when full sunlight is desirable.

The Crimson Rambler, already mentioned, is the most familiar example of the hardy Climbing Rose. But even in its own class, though still the most popular, it has been surpassed in two important respects—resistance to disease, and continuity of bloom. Flower of Fairfield may almost be termed as "ever-blooming Crimson Rambler." Excelsa not only has as good a color as Crimson Rambler, but being a Wichuriana cross, is "disease proof," and, moreover, has much larger flowers. It is sure to replace to a very great extent all the other crimson colored Ramblers as soon as it becomes better known. Some of the new single Ramblers are more beautiful than the double forms, though not as striking in effect. American Pillar, with flowers of deep pink, with white eye, centered with bright

yellow Stamens and four inches across, has already won great popularity. Others of this type are mentioned further on in this article. The new type of Climbing Roses, with large, hardy, double flowers, born on long stems and very fragrant, suitable, in fact, for cutting as well as making splendid climbers, will, undoubtedly quickly gain great popularity. The effect they produce, when covered with the large, heavy blossoms is, of course, very different from that of the Rambler type, and in a way much more decorative. This class will prove one of the greatest additions ever made to the well-beloved Rose, and no admirer of the flower should fail to try some of these new claimants for a place of favor among the many others which have already won their places in the hearts of flower lovers. The training of Climbing



The Crimson Rambler is the most familiar climbing Rose





A Rose-garden is always more attractive when hedged in by shrubbery, giving it the sense of seclusion

Roses for trellis and porches is but one of the many uses to which they are well put. There is many a small place where a few dollars spent for light lumber, and a few hours put into the work, would see a neat arch, arbor or pergola completed or well under way. Or second hand gas or water pipe may be used, and with a few new fittings, made into a neat and long lasting support of any form desired. In either case, it will be well worth while to set the bottoms of the supports—wood or iron, as the case may be—in concrete, thus protecting the weak point at which they always first give out. Or it may be desirable, especially where there is no cool, shady place in which to sit in Summer, to take a little more pains and go to the trouble of putting up a small open-work arbor, with seats inside—a cool, breezy little Summer house which will much more than repay the slight cost of its erection every season, for years to come. Such a framework makes an ideal support for Climbing Roses, and now that we are getting ever blooming Climbers, it may be a bower of delight not only in early Summer, but to some extent throughout the season. Besides these various methods of support especially constructed for Climbing Roses, there are in many cases natural ones, waiting but the planting of the bushes to become spots of glory in the Rose season. Some gateways are so designed that Roses could be trained over them as they are; others need but the addition of two uprights and a cross piece at the most. And walls and fences, where the right varieties are selected, offer one of the most satisfactory ways of employing the Trailing Roses. The following is a list of the best Climbing Roses:

#### RAMBLER ROSES

*Excelsa*, extra strong and hardy, extra large flowers and trusses, best of the Crimson Ramblers; *Flower of Fair-*

*field*, similar to Crimson Rambler, but has some blossoms after the regular season; *Crimson Rambler*, very vigorous, large clusters of flaring crimson; *Dorothy Perkins*, one of the best of the Ramblers, beautiful light pink, very fragrant; *White Dorothy Perkins*, a pure white form of the above; *Yellow Rambler*, semi-double yellow flowers, very fragrant; *Tausendschön*, very unique, extra large flowers, opening pink, changing to carmine rose and creamy white, a grand sort; *Lady Gay*, delicate cerise pink, very vigorous; *Hiawatha*, large single flowers, carmine, with white center, in immense sprays, one of the most brilliant of all Roses; *Delight*, very similar to above, but not so bright.

#### NEW CLIMBING ROSES

*Climbing American Beauty*, extremely hardy and vigorous, flowers of splendid size, color and fragrance, ever blooming; *Dr. W. Van Fleet*, flowers beautiful pink, very full, 4 inches in diameter, scented, borne on large stiff stems; *Christine Wright*, immense double flowers of wild rose pink, very free bloomer, with some flowers throughout entire season, very strong grower; *Silver Moon*, silvery-white flowers, semi-double, striking golden stamens, over 4 inches in diameter, borne on long stems, very free flowering; *Wichmoss*, Climbing Moss Rose, attractive, semi-double flowers of rosy white, borne in small clusters.

#### HARDY TRAILING ROSES

*Gardenia*, fragrant yellow flowers, freely borne; *Ruby Queen*, large double ruby flowers, with white center; *Manda's Triumph*, "double memorial," small, pure white flowers, very fragrant; *Universal Favorite*, fragrant, double pink, similar to above; *Wichuriana*, the old favorite "memorial," single white flowers, fragrant, very hardy.

#### CARE OF CLIMBING ROSES

The hardy Climbing Roses do not need nearly as severe



treatment in the way of pruning as the garden sorts do—in fact, one of the great differences between them is that the former flower on old wood, while the latter do not. This makes it desirable to prune them right after the flowering period. Cut back the canes only about one-fourth their length; and also prune any that may rub together or make the plant unsymmetrical. As they grow older, the main canes become gradually of less use for flowering and should be occasionally cut out, before they are actually dead, to make place for new growth. One of the commonest mistakes in the handling of Climbing Roses, is to let the new growth reach full size and then attempt, with many prickings and not infrequently, if the sad truth be told, without some petulance, to tie up the whole ungainly affair. Just get them started right, and this work, if attended to regularly, will almost take care of itself, and the results will be very much better. Many of the Climbing Roses, especially of the less vigorous sorts, do best when trained loosely to stakes or “pillars.” *Do not let them grow straight up from the root*, as this allows all the sap to flow too freely to the top, so that the bottom part of the cane is denuded. About a foot from the ground bend the cane at right angles and then bend it up again in the direction desired. The Hybrid Sweet Briars (Lord Penzance Hybrids), are also excellent to use in this way. They form a very novel, beautiful class, with which every grower of Roses should become familiar. They should not be pruned at all—just cut out enough wood to keep the plants from becoming too crowded.

#### ROSES FOR HEDGES AND SHRUBBERY

Yet another use for the ever adaptable Rose is in the formation of hedges, and as single specimens on the lawn or among the shrubbery. The first requisite for Roses for such service must be *hardiness*, and this characteristic is found to the greatest extent in the Rugosas. These common forms of the Rugosa—single flowers of glossy crimson and pure white—somewhat resemble Wild Roses, except that they are much larger. They bloom most of the Summer, and in Autumn and early Winter are still beautiful, with the large bright red pips. For their foliage alone they would be well worth planting; it is a very dark, glossy green, always a dense mass, and of extreme hardiness. The double forms are even more beautiful, and make the very best of all Roses for use as single specimens on the lawn, where the common garden Roses are



“La France”

very likely to fail, if tried. The Rugosa (or Ramanas) Roses are not only extremely hardy, but require the least of care. I know of one bank of them, put in for a screen, which has not been touched either in the way of cultivation or pruning, for years, and yet every Summer brings a most generous supply of large, handsome flowers, followed by gigantic crimson seed “apples.” But for best results they should be pruned by cutting out each year a number of the older canes, and shortening the others back a few inches. They need no supports and will thrive under almost any conditions which may be imposed upon them. The Sweet Brier and Sweet Brier Hybrids, are also good for this purpose. They cannot well be used as a hedge unless some support is given; but where a tall screen is wanted, and a wire fence with the strands two feet or so apart, can be used to train them to, nothing better can be found. The following Roses for hedges and landscape effects are recommended:

#### RUGOSA ROSES

*Single Rugosa*, large single flowers in clusters, perpetual flowering, two colors, glossy crimson and pure white; *Nova Zembla*, large double white flowers, with pink blush, 6 feet high, fine shrub; *Blanc de Coubert*, very large flowers, pure, glistening white, shapely bush; *Sir Thomas Lipton*, pure white and very fragrant; *Magnifica*, large double flowers, brilliant carmine; *Conrad F. Meyer*, large, silvery Rose, very fragrant.

#### HYBRID SWEET BRIERS

*Refulgence*, enormous flowers of bright scarlet, borne in large, loose clusters; *Brenda*, deep, creamy pink, a great favorite; *Meg Merrilies*, deep crimson, extra free flowering and strong; *Lord Penzance*, delicate buff shading to lemon yellow at center.

#### GENERAL CARE OF ROSES

Roses are sent out in the Spring in two forms—growing potted plants, with the foliage, well started; and “dormant roots,” which look as dead as door nails when you get them, but are ready to break into vigorous life when the proper conditions for growth are furnished them. Every effort should be made to have the ground ready when the plants arrive that they may be set out at once. The first precaution in planting Roses is not to let the roots dry out. Get everything ready beforehand, and keep the roots wrapped in wet moss while you are planting, or have the balls of earth thoroughly soaked before setting out. The second is to set the plants in *firmly*. Loose planting is the cause of most



A Rose surrounded sundial is a feature worth emulating

(Continued on page 142)





The exterior of this house, the residence of Dr. C. M. Holden of Scarsdale, New York, is one of the most interesting in its vicinity

## A Home in the Westchester Hills

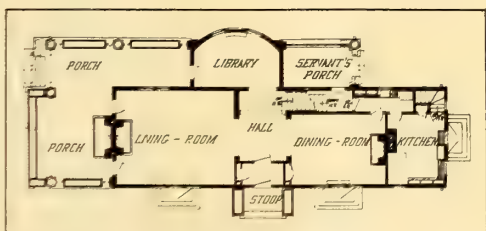
By Morgan R. Burroughs  
Photographs by T. C. Turner

**T**HE pleasing quaintness of the home of Dr. C. M. Holden, at Scarsdale, N. Y., from the plans by Messrs. Waid and Williams, architects, New York, is largely the result of a consistent and careful following of the work of the early Dutch builders in and around New York. The gambrel-roof is of course the most conspicuous architectural achievement of these early settlers from Holland, who built their homes with a severe and classical simplicity which was beautiful in itself. Many modern architects who essay the use of the gambrel-roof are unfortunately very likely to err by introducing into the composition various ornate features which are almost certain to destroy the simple grace and dignity which the consistent and successful use of the gambrel-roof requires.

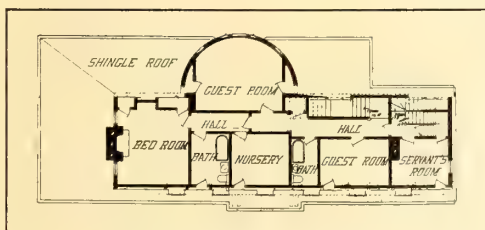
Of course, in planning a home for a suburb of New York of to-day, one could hardly be

bound by the hard and fast rules of what may have been pleasing to the Dutch burghers of two centuries ago. The early settlers seem to have required no windows in the upper story save those which could be conveniently and economically placed in the gable ends of their houses, while present day ideas of comfort and sanitation demand that dormer windows be added. Then, again, the early Dutch housekeeper did not consider a broad veranda absolutely essential to the comfort of her family, while no architect would dare to design a suburban home in this present age without an ample veranda for Summer use.

The architects of this country home therefore seem to have caught something of the point of view of these early builders and have planned these modern utilities in probably just the way in which the old settlers would have done, which means that they have produced an exterior which fulfills every modern demand without sacrificing



Plan of the first floor



Plan of the second floor





The illustration to the left shows a view of the living-room, that to the right, a view of the dining-room

to any noticeable extent the spirit of the old order of things.

A study of the floor diagrams and the pictures of the interior shows that a much wider departure from tradition has been made for the entrance hall, which opens into the dining-room, and the living-room at the right and left leads into a small library, one entire side of which is planned as an oval. The chimney, with its broad bulk of stone, which stands at one end of the structure, makes possible a fire-place upon the veranda as well as another at one end of the long living-room. Another stone chimney at the opposite end of the house contains the fireplace for the dining-room and also serves for the domestic uses of the kitchen.

The stairway is placed with due regard for economy of

space, and it leads to the bedroom floor, where the rooms for family, for guests and for servants are arranged in array which adds greatly to their convenience.

The unusually high pitch of the roof has made possible an old-fashioned garret under the ridge pole and lighted from small windows at either end, and the home is set in a grove of old trees, which do much to heighten its old time atmosphere.

The grounds about this picturesque country home are surrounded by a trimmed hedge of California Privet, and the driveway, which leads to the entrance, is outlined by Barberry, the low shrub which retains its bronze and brown leaves and brilliant red berries far into the Winter season.



The road-front of the Holden house presents one of its most attractive exterior views





Candelabra of the Renaissance period have been effectively employed in the lighting scheme

## Antiques Used as Lighting Fixtures

By Robert H. Van Court



THE decorative value of antiques is appreciated now as never before and the treasures of this kind, which we may be fortunate enough to possess, are often the most precious of our household adornments. Our taste in matters of domestic decoration is

used would be inadequate to our modern demand. This problem is often solved by the actual use of old lighting fixtures which have been re-fitted to serve a practical as well as an ornamental purpose or by adapting to this purpose other objects not intended for this use.

broad and eclectic; we seize upon the picturesque and beautiful of every age and country and adapt it to our requirements and the fitting of these examples of old craftsmanship into modern surroundings sometimes produces very interesting results. The tendency at present is to plan our interiors so that one period or style may be consistently followed rather than to arrange together many objects, all beautiful in themselves, but having very little in common. This growing taste and discrimination in planning effects has naturally increased the demand for lighting fixtures to agree with the decorations and furnishings of the periods in which the rooms are designed and sometimes arrangements for artificial illumination must be provided for situations where such lighting was either not contemplated or where such illumination as was



Ceremonial lanterns used as lighting fixtures

No one style of domestic architecture is so popular with us, perhaps, as what we call "Colonial" and in homes of this character the old furnishings of the period, which are still often to be had, very naturally find a place. Lighting fixtures of early American days were either candlesticks or oil lamps and housekeepers of that period seem to have placed unusual value upon their girandoles, lamps and candlesticks of various kinds which were of unusual beauty and luxury for much of the best designing and workmanship of the time was upon lighting fittings for domestic purposes. These old Colonial treasures are being arranged for modern use and some suggestions regarding their adaptation to present day conditions may be helpful.

In placing these old-time lighting fixtures in our homes provision must be made, of course, for altered conditions. The source of artificial lighting in early



American days was either the candle, whale oil, or what was known as astral oil. Burners for use with these oils are now no longer obtainable and although the use of kerosene in old lamps is possible, if modern burners be used, it is seldom really satisfactory. The oil for which the lamps were made was heavy and slow burning and a receptacle which would hold a supply sufficient for many hours holds barely enough kerosene for one evening's use. The fitting of old candlesticks and lamps for electricity is, of course, quite simple and their use is easy to arrange if one's home be provided with electric current. Great ingenuity has been employed in inventing all kinds of devices for using electricity for lighting purposes, and many of these clever arrangements are helpful to one who is using these old-time Colonial treasures to furnish light for a modern American home. Lamps and girandoles, which are made in sets of two or three, are not intended to be frequently moved from the mantels where they are usually placed; they are therefore almost always connected by wires with the nearest "plug," or sometimes a mantel is provided with two or three such plugs, if the use of the mantel lamps or candelabra has been planned for. Portable lamps and smaller candlesticks are often arranged for electricity, and are provided with a socket, which may be attached to an electric light plug anywhere, and the cost of this is very moderate if the necessary wiring be done at the time the entire house is being fitted for electric lighting. Those who possess old candelabra and lamps and wish to use them for practical lighting should remember that their grace and beauty may be easily injured by the alterations necessary to make them useful under present conditions. The old designers were men of keen judgment and perception where form and line were concerned. Their lamps and candlesticks were very carefully studied and just enough decoration was used to create the artistic effect which the trained eye of the designer saw was required. Their candelabra and lamps were often fitted with prisms of glass, either plainly cut or adorned with designs more or less elaborate, but quite as often lamps were designed without these prisms, and many a fine old lamp or set of girandoles has been spoiled by the unwise addition of these prisms where their use was never intended. Then again their lamps were almost always used with cut glass shades or globes, sometimes very richly decorated, and designed to allow for the projection of the lamp chimney a few inches above the shade to give the correct balance of



German antler candle-light used for a modern fixture

detail which careful designing demands. Candlesticks were also planned for the use of the verticle dimension of the candle, and it would be well in fitting these old lamps and candelabra for electric lighting to make use of some method by which a lamp chimney may be retained for effect in the case of a lamp or some imitation of a candle in the case of a candlestick or of candelabra. Unless this be considered the result from an artistic point of view is apt to fall short of what it might be.

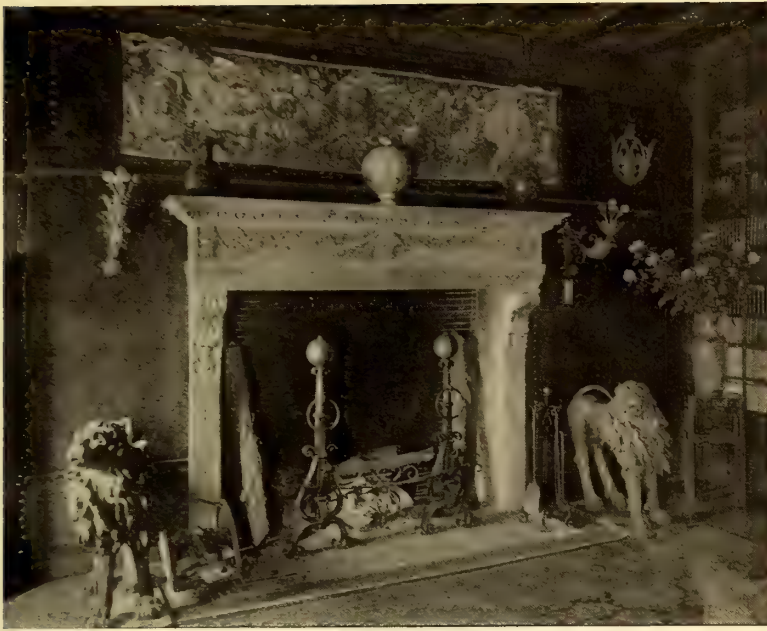
As one might suppose, old lighting fixtures from Europe are skillfully adapted to modern use and their grace contributes very largely to the beauty of any interior in which they are placed. Designers of the Renaissance planned much the same lamps, candlesticks, torches or candelabra for use in church or palace, although we associate their work with ecclesiastical rather than with domestic usage. The torches or lanterns which are still used in the ceremonies of religion were once carried before

civil as well as ecclesiastical dignitaries, and the few in use in American homes have been wired for lighting halls and other large rooms of a somewhat formal nature, for their use demands surroundings and other furnishings of an equally luxurious character. Candlesticks of Italian design and made of metal, wood or composition, are very useful and are very easily fitted for practical use. The smaller examples placed upon mantels or upon tables, where they are used as reading lamps, are provided with "bandbox" shades made of brocade, shirred silk or filet lace over a foundation of colored material, or else the shades are made of old French prints pieced together with narrow galloons of gilt or silver and the entire shade then lined with some light colored fabric to reflect the light. Larger candlesticks which are usually placed upon the floor are often provided with an imitation, in wood or porcelain, of a tall candle, at the end of which is placed an electric bulb of ground glass similar in shape to the flame of a candle. These tall candlesticks, which are usually of wood or metal, gilded or silvered, are placed at either side of mantels or doors or in other places where their formal character is in keeping with the rest of the furnishings. Old brackets or wall lights of Italian design are also used for electric lighting. They are sometimes of metal, but more frequently of wood or composition carved or modeled, and elaborately colored and gilded, and fitted with imitation candles or small bead covered bulbs. It is very difficult to obtain more than one or two of these bracket lights



Antiques as lighting fixtures are appropriate for a room of this sort





Antique brackets fitted for electric bulbs

of the same pattern, and very frequently one old light will be used as a copy from which as many as necessary may be made. Antique altar lamps of silver or brass, or sometimes of wood covered with gold or silver leaf, are very useful for lighting studios or other large rooms which are sufficiently lofty to afford a suitable setting. The electric bulbs which supply the light are covered by large globes of crystal beads, which are arranged or hung in the lamps in various ways. The wires which carry the electric current are twisted among the chains by which the lamps are suspended.

In many old mediaeval baronial halls, particularly in Germany, the lighting is extremely picturesque and decorative, and is supplied by candelabra either fastened to the wall or suspended from the ceiling. These candelabra are made of the horns of the deer or a certain kind of mountain goat, or of the antlers of the moose. The hanging candelabra generally include a figure of carved and gilded woods—a mermaid or Brunhilde or some legendary hero or heroine. In their original setting they were fitted with small iron sockets for candles or tallow dips, but their use for electricity is very easily arranged and is made possible by using very small imitation candles or small electric bulbs, the wires for which are concealed in the antlers or horns. Such candelabra could hardly be used, of course, in any but a suitable setting, but for rooms which permit of such informal treatment nothing more decorative could be imagined. The quaint hanging candelabra from Holland on Flanders, and the particularly interesting synagogue lamps which are occasionally to be had, and which are sometimes found in American homes, are very successfully applied to modern uses, and their use is in keeping with almost any but the most strictly formal interiors.

Besides these lighting fittings from Europe there are in many homes other old treasures from the continent which have been adapted to this purpose with results which are very interesting and helpful in that they may suggest similar uses for other things. Objects of metal may sometimes be made into lighting fittings of wonderful beauty, and we know of one very successful dining-room fitted with dark carved woods in the style of the Flemish Renaissance where the lighting is from groups of electric lights placed in the wall and covered by the lids of old brass warming pans, which are richly etched, chiseled and pierced. The softly polished metal has the dark wood as a background and the light appears through the perforations of the brass. Great is the variety of antiques which are available, or which we may already possess, that a little ingenuity in planning such lighting may produce results which will be astonishing,

for there seems to be no end to the effects which may be obtained by combining the beauty of design and workmanship of older times with the easily handled source of light which electricity supplies.

With antiques from the Oriental countries, India, China and Japan, there is an almost bewildering variety of effect which may be secured, although with these treasures the actual lighting must often be concealed. This is in many cases highly desirable, particularly for illuminating conservatories and verandas, or where out of door lighting is desired, as in gardens or upon lawns. Carved panels of metal or marble or of wood which are often gilded are useful as well as extremely decorative when set in walls with the light diffused through their carved openwork. Old Chinese or Japanese prints upon silk or other fabrics sufficiently strong are very useful when mounted upon stretchers and placed over clusters of electric bulbs. Ancient bronze lanterns are used in many different ways and are easily adapted for modern use, and the same is true of the old stone lanterns which come from Japan or China. These lanterns of bronze or stone have never been "collected" to any great extent, so that many very beautiful antique examples are still to be had at prices by no means excessive. Old bronze statuary can often be utilized as lighting fixtures which are unexpectedly successful, and this is particularly true of antique bronzes in the form of dragons and serpents. In one American home a huge dragon of Japanese bronze had long been the despair of its owner; its size and clumsiness seemed to preclude its ever being of any practical value until ingenuity provided a use for it. Placed among the ferns and foliage of a conservatory, its eyes and huge open mouth pour forth a flood of golden light produced by incandescent lamps in yellow ground glass bulbs. Mistakes may be made, of course, in decoration, as in anything else, and though success may not always attend the use of these old time furnishings, the results are usually satisfactory to homemakers so fortunate as to have the treasures at hand.



Hallway lighted by antiques used as electric fixtures





The painting over the desk is attributed to Murillo and is a work of great beauty and interest

## The Workshop of a Literary Man

By Berwyn Converse

**A**LMOST every one is interested in being permitted to have glimpses of the workrooms or studies of literary men and women who have made their mark in the world of letters, for it is supposed that one's work is, in a large measure, influenced by the surroundings in which it is done. This may account for the interest, which is not after all merely one of idle curiosity.

The photographic reproductions accompanying this article illustrate two rooms in the bachelor quarters of a well-known dramatist whose apartment is one of the most interesting in New York. So situated, that during a large part of the day the rooms are flooded with sunlight from windows facing east and south, the location lends much to their arrangement. The rooms being a literary workshop are filled with the implements and tools of the craft in the form of books, manuscripts, letter files and scrap-books, and are also adorned with paintings by the old masters—one of them a Murillo—etchings and engravings, miniatures and autographed portraits and the delightful horde of treasures one who has what might be called the "collecting instinct" is always sure to accumulate upon his travels and keep near at hand when at home for his own pleasure and for the delectation of his fellow-connoisseurs.

The little study, which is illustrated upon this page, has

been finished in woodwork of dark oak, and the walls were covered with ingrain paper of a golden brown tint, which serves admirably as a background for the objects upon the walls. The waxed hardwood floor, dark brown in tone, is covered with a single Oriental rug of great beauty, and the furniture, which is exceedingly simple, has been stained black to harmonize with the woodwork in mantel, door and window-frames. By closing a doorway and placing over it an old embroidery, space has been made for two bookcases, which are arranged at either side of a broad, flat-topped desk lighted by a large study-lamp with a domed shade. Just above the desk is hung an old painting framed in dull gilt. The picture represents the Holy Family and is attributed to Murillo. This was a favorite subject with the Spanish master, and he painted it a great number of times. One entire side of this little study is filled with a group of windows which face south. The long, straight draperies over the sash-curtains are of Chinese embroideries, and squares of Chinese and Japanese brocades showing here and there threads of gold in the silken textures of dark-toned body colors are made into cushions generously distributed upon the deep seat placed within the window-recess.

Opening by wide folding doors from the study is another room, which might be called a combination dining-, and music-



room. A grand piano is so placed that by day the light from two windows is thrown upon the music, and at night a portable electric lamp may be so arranged that its light is cast directly upon the music-rack, leaving the rest of the room in soft shadows. The ebony of the piano supplies the key-note for the coloring in the room, for all the woodwork here has been painted black and rubbed down to a soft and lustreless surface, which is the finish of most of the furniture. The walls are paneled with deep blue burlap, almost black, and this dark background affords a wonderful setting for old brocades and embroideries in gold and dull yellows, which are used as window-hangings, an unusually fine Chinese rug of golden brown and old blue, and a beautiful old Flemish candelabrum of brass, which is hung from the ceiling at the center of the room. More tones of yellow and old gold are supplied in the shades of lamps and sconces; the little corner cupboard is filled with Chinese porcelain, some fine bits of real old medallion ware being guarded by the glass doors with their black woodwork. One wall of this room is hung with illuminations from old missals, and their rich coloring lends a brilliant note to the dull wall surface. A Cingalese rattan chair is seated with a cushion of gold and blue, and over the back is thrown a leopard-skin, the black and yellow of which fit into the coloring of this beautiful room. Various small tables hold the smoking things usually to be found in a man's apartment, and by the door a golden gate-leg table is used for the serving of meals. The secret of the beauty of this consistent and tastefully furnished little bachelor abode may be found in the fact that the plan throughout calls for the use of colors which harmonize. How often one sees rooms

which are so connected that they form practically one large room, but which are so decorated that the effect is that of discord—each room detracts from the beauty of the others. The result is that each room is a unit to itself and is arranged wholly without reference to its surroundings.

In this instance, however, the study has been furnished in the softest of golden browns with hangings chiefly of old blue, and the music-room which adjoins and which is connected with the study by a wide opening is fitted with dull blue-black relieved by different shades of yellow and old gold, and the result is that each room gains by the beautiful and careful planning of the other. The obtaining of successful results in decoration depends upon the observance of a few very important fundamental principles which are so obvious and so easily understood that it is a thousand pities they are not more generally obeyed. Aided by their precepts, even the simplest rooms in a house or a city apartment may afford an example of harmony of contrast instead of what is in so many instances a discordant assemblage of colors which are so at variance that they produce nothing but complete lack of repose upon which so large a part of consistent decoration absolutely depends. The little apartment is complete in every detail, and beyond the two living-rooms which we have described are pantry, kitchen and two bedrooms. One of these rooms is for the use of a manservant, and the bedroom of the master of the house is fitted up with studied simplicity. Woodwork, furniture, wall and floor-coverings are in various tones of gray. All of the rooms open into a little hall, where the walls are closely hung with old prints and engravings, framed autograph letters and many other objects rich in association.



Although a small room, a sense of spaciousness has been attained here by the exercise of good taste





The old Garrison house at Newburyport, Massachusetts, erected before 1650

## The Old Garrison House

By Mary H. Northend  
Photographs by the Author



HERE and there throughout New England, hidden from view behind the wide-spreading branches of great trees, or dominating a grassland space at the end of a winding by-way, one comes across an old-time homestead that preserves intact its early features, and stands an expression of past simplicity, most alluring in its picturesqueness. Such a dwelling is the Garrison House at Newburyport, Massachusetts, a house that embodies in its construction principles radically different from those shown in any other old home, portraying a type of architecture not found anywhere else.

It is generally thought to have been erected in the first half of the seventeenth century, but by whom is not definitely known. Some authorities claim that it was constructed by John Spencer the younger, while others contend that it was built by John Spencer the elder. In all probability it was built by the younger Spencer, though it is possible it may have been commenced by Spencer the elder, and finished by the younger Spencer, who succeeded to his

property. In 1651, the dwelling was disposed of to Daniel Pierce, in whose family it remained until 1770, when it came into the possession of Nathaniel Tracy, who occupied it until his death in 1796. The next owner was Captain Offin Boardman, who lived here nearly twenty years, and in the year 1813 it was sold at auction to one John Pettingill, after whose death it came into the possession of his four daughters. About 1851, Mr. Edward H. Little hired the house and farm, and ten years later he purchased it. It is still in the possession of his family.

In its location, the old dwelling is most fortunate. Broad sweeps of grassland, dotted here and there with beautiful trees, surround it on all sides, and in the distance, stretching as far as the eye can discern is the sea. The estate, of which it is a part, is of large proportions, far removed from the highway, and the approach is along a narrow lane that diverges from the main road half a mile south of Oldtown church. In appearance the house is wholly unchanged from the date of its erection. Despite its age, it gives no hint of decay, and were it not for the unmistakable signs of antiquity



The stair hall



evident in the bricks and plaster, the great square chimney, and other features, one might reasonably doubt the date of construction assigned to it.

It is built of granite varied with other kinds of stone, interspersed with brick, the stone originally thickly covered with plaster, which is now crumbling away. Climbing vines relieve the sombre grayness of the general appearance, and combine with the grassland surroundings to add a note of color and beauty that throws into relief the fine lines of construction. In build the dwelling is T shaped, with a room opening on either side of the hall, and another at the rear. A wooden addition, built by Captain Boardman for the benefit of his second wife, who was an invalid and who deemed it unhealthy to live between stone walls constantly, joins the main structure at the western end, following in contour the same simplicity of design, and at the rear of the eastern end are the old tenant apartments, now used as servant's quarters.

Complete, the exterior presents a series of interesting features. At the rear is the great chimney, ten feet wide at the base, showing in its construction most unusual ideas that render it unlike any of its contemporaries, while at the front is the porch, quaint and dignified, with arched doorways and windows, and just above the main entrance a small niche, where once a tiny statue may have stood. The windows are other interesting details, and with the main features combine to emphasize the quaintness of the whole.

The porch in its build is most attractive. Artists from all over the world have delighted to sketch it, and by connoisseurs it is considered the best specimen of its period extant. It is built of bricks, with flooring of square tiles, and the arch above the doorway is finished with bricks rounded at the edges, probably brought from England as they are wholly unlike those made in the colonies.

The outer porch door shows novelty in its arrangement, inasmuch as it is divided in the center horizontally, each section opening independently of the other. At one time the upper section was undoubtedly protected by an inner shutter, suspended from the ceiling, for the old hinges are still to be seen, and the marks of the pulley through which the cord used to raise and lower the shutter run, are like-



The dining-room

wise discernible. The door swings on hand-wrought iron hinges, twenty-four inches in length, matching in their massiveness the porch walls which are two feet thick.

Through this doorway the porch proper is reached, still showing suspended from its ceiling the leather fire-buckets used when hand engines were in vogue. From an inner door access is gained to the hallway, an apartment considerably broader than it is deep, with stairway rising in two turns, directly in front of the en-

trance, its back wall formed of the brickwork of the chimney. In build this hallway is wider than the type usually found in houses of this period, but it is possible that this may be due to an extension at some time later than the date of construction. The hand rail and balusters are quaintly turned, and the woodwork throughout the apartment is rather elaborate in its nature. An interesting fact in connection with the staircase is that the carpenter who built it received for his pay instead of money, eight acres of land on the main street. To the right of the hall leads an apartment, nineteen feet square, with walls thirty inches thick—the depth of the walls in all the rooms of the main portion. This is what was originally the old parlor. Great oak beams supporting the chamber floors, show plainly here, though their rough hewing is now hidden from view with sheathing. At one side is the original fireplace, topped with a mantel of simple construction, and other interesting features are the deep seats beneath the quaint small-paned windows.

Opposite this room is what was once the inner kitchen, now used as a living-room. Over the hearth the old brick oven is still in evidence, and up to fifty years ago the inner walls of this room were not lathed, the plaster being put directly on the stone. Like the old parlor, the ceiling here is crossed with heavy beams, and the windows are shuttered with the same quaint blinds and equipped with the same deep seats. The furnishings here are wholly antique, as are the furnishings throughout the house, and include some especially rare pieces.

The present parlor, like the other main rooms, is typically old-fashioned, and the fine features with which it is provided afford a suitable background for the old equipment.

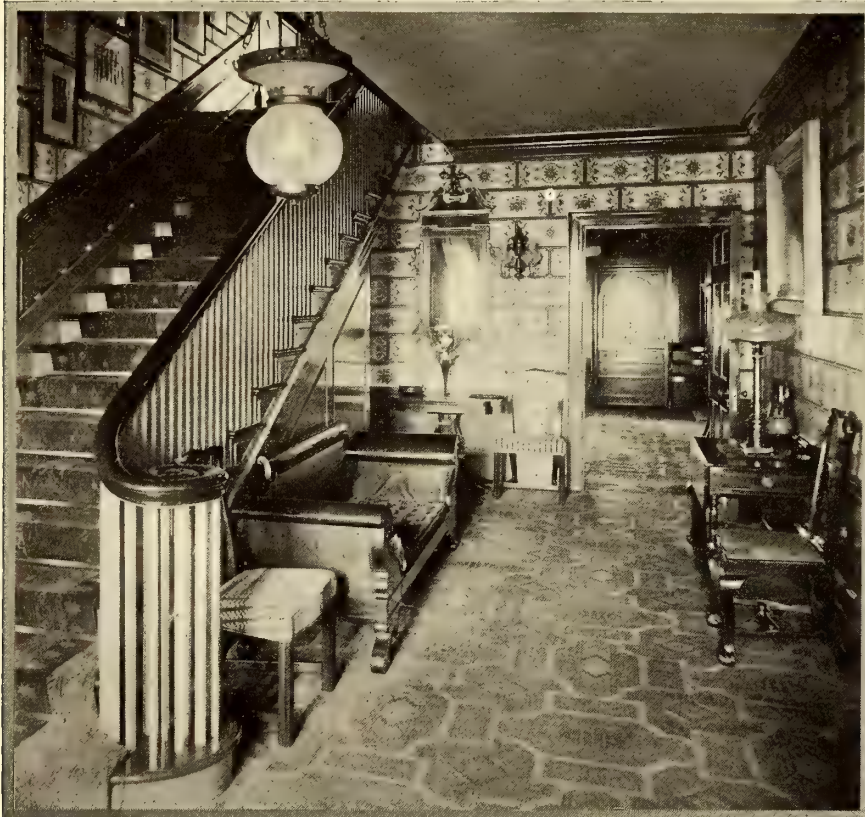


Lawn-front entrance



The living-room





## ANTIQUES AND C

THE illustrations here pre-  
to display the manner in  
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a study well worth while. In an  
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## CURIOS IN THE HOME

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## ANTIQUES AND CURIOS IN THE HOME

THE illustrations here presented to the reader have been selected to display the manner in which antiques and curios can be made to add an interest to the house interior. Their relationship to decoration in modern homes may be seen at a glance, and forms a study well worth while. In an entertaining and instructive volume on the subject of collecting, G. M. Valois, the author, has occasion to reflect as follows: "We love our old possessions not because possibly (but most improbably) they would fetch large sums at Christie's, but because they speak to us of the long distant past, of those who once looked at and handled them, of the little children who ran about the old tables and chairs, (new then) and gazed with intent round eyes at the quaint little men and women on the oriental porcelain, and as a great treat were allowed to ring tunes on the fine old glass runners which, to their unbounded astonishment, gave out such lovely musical notes. . . . If only these old inanimate things could talk, what enthralling things they could tell us, and we could live again with those whose lives, happy or sorrowful, obscure or brilliant, peaceful or tempestuous, have all vanished."







"Wye House," an attractive country home in Garden City, Long Island, New York

## "Wye House," Garden City

By Harold Donaldson Eberlein  
Photographs by T. C. Turner

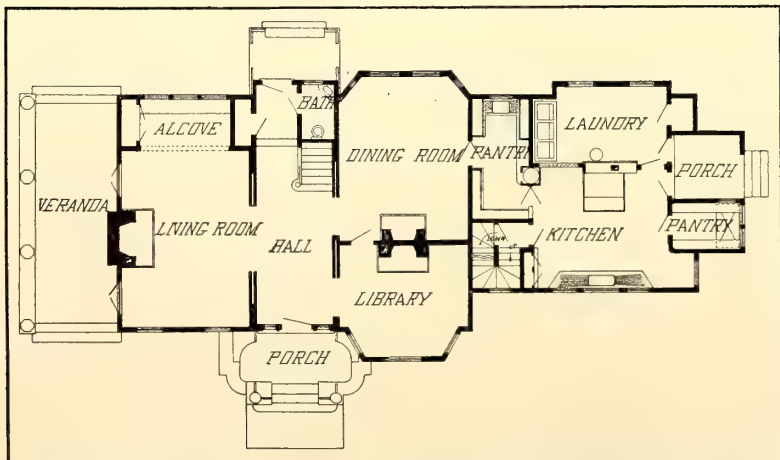


HEREDITY is a very real thing. It matters not how much we habitually disregard it, it matters not how much some folk scoff and make light of its potency, it is a force that has to be reckoned with sooner or later. It not only affects us and our outlook upon life, it also influences the styles we follow and even the very pattern of the houses we live in.

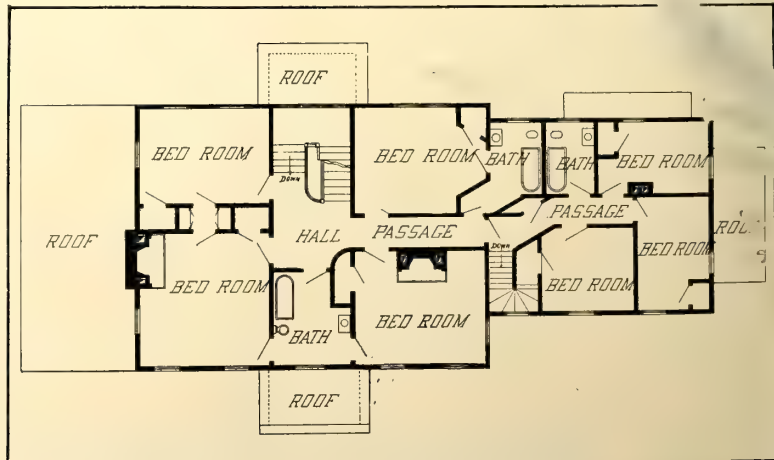
"Wye House," a singularly attractive and engaging home in Garden City, Long Island, designed by the late Luther Birdsall, happily unites in its make-up several strains of heredity, tradition or whatever you may please to call it. In its general outward aspect, and also in some of its features within, it combines the traits of at least two older

houses, one of them the ancient homestead of the occupants, an ample dwelling built at Oyster Bay about 1663, the other also a family house in the same place, scarcely less venerable in age. Even the base of the sundial in its garden of deliciously old-fashioned flowers was once a highwater mark by the Sound. Its name comes from the older "Wye," deservedly famous on the Eastern Shore of Maryland.

The grounds of "Wye House" are bounded on the north by a dense row of lofty spruces, pines and hemlocks while beyond and high above their tops rises the graceful shaft of the cathedral spire. East, west and south the outlook is comparatively open and the view unobstructed over a wide stretch of the dun-colored Hempstead Plain—it were much better called Hempstead Heath or give it its old



First floor plan



Second floor plan



name, Salisbury Plain. Despite their monotony these plains, covered with long, dry, tawny grass, have a beauty of their own, a beauty best appreciated, perhaps, from the edge of a great field of turnips or cabbages with the distant cathedral spire cutting into the evening sky against a glorious strip of hazy golden sunset glowing beneath huge fluffy banks of Ruysdael or Hobbema clouds. The sight really transports one almost bodily to Holland and only windmills are lacking in the landscape. The atmosphere of Garden City, however, is not at all Dutch but rather English with its bishops, deans, canons and chapters so that, at times, one quite fancies himself living in the pages of one of Anthony Trollope's Barchester novels. But all this talk of cabbages, cathedral spires and sunsets is not describing "Wye House," however much of a setting it may give. Let us, therefore, back to our muttons.

Just before turning into the driveway, we catch our first glimpse of a long, gray-shingled house with a gambrel roof and the second floor overhanging the first in the manner of some old New England houses, a manner borrowed in turn by the early Colonial worthies from the half-timbered dwellings they knew so well in Old England before their departure hither. The three square, sturdy, gray stone chimneys that surmount the roof impart an air of well-anchored solidity to the structure while, on the other hand, any sense of undue heaviness would be allayed by the jaunty "kick-up" of the roof at the eaves. The long slant of the tops of the dormers, merging into the roof just at the gambrel joint, preserves the harmony of line and avoids any suggestion of fidgety unrest—a common failing with dormers.

Barge-boards, cornices, window-sashes and frames and all other trims are white while the shutters are green so that, with the weather-stained face of the shingles, the building presents an agreeable and restful color scheme of gray, white and green. The whole aspect of the house as regards coloring, position of mass and arrangement of fenestration is straightforward and wholesome. There are plenty of windows so that the house looks wide awake, they are of generous dimensions and their placing truly reflects a simple and sensible inside plan. The shutters are of so unusual a pattern that they deserve a word in passing. As may be seen, each one is divided vertically



The hallway

species of architecture that "Wye House" represents?" It is Colonial—not *Georgian* but *Colonial*, "really, truly" Colonial of the days before there was any Georgian and, by the same token, purely and thoroughly American.

In all its characteristics "Wye House" faithfully represents a type, frequently to be met with in New England, that forms a connecting link between the half-timbered house of Old England and our own early Georgian—a type that architects might fitly bestow more attention upon than they have hitherto done. The shingled timber framing set on a stone foundation, the overhanging second floor projecting beyond the walls of the first, an unmistakable heritage from half-timber methods of building, the massive chimney construction—the house is literally anchored to its hearthstones—the breadth of beam and spread of roof-tree, the low-browed staunchness of mien, the severe simplicity throughout from ground to ridge-pole—all these are true earmarks of a well-developed American style long antedating the accession of the Hanoverian line in England, a style full of virility and worthy of revival.

Of course sundry adaptations have been made in "Wye House" but always in a spirit fully sympathetic with precedent and, as stated before, the characteristics of two old homes have been interwoven and incorporated. This combining of features, tried and proved by long experience, has doubtless made the result so perfectly satisfactory and livable. All this, be it remembered, without doing the least violence to archetypal traditions.

Directly upon crossing the threshold of "Wye" one instinctively feels that here is a house where the furniture of other days is not only lovingly and reverently treas-



The veranda end of the house



ured but made to serve all present needs most effectively as well. Fortunately for the appointment of "Wye" there was a goodly heritage of all things imaginable from the two old houses at Oyster Bay, already alluded to, belonging to the family. During more than two centuries of occupancy very little had been dispersed from either establishment. Notwithstanding all this enviable abundance, however, there is no suggestion of a museum in the arrangement and no overcrowding to the detriment of the individual pieces. Each piece is given plenty of room to appear to the best advantage and a blessed Japanese spirit of moderation and restraint has been observed. True, some very choice things have to go into occasional periods of retirement in the attic or the upper rooms while their places are taken by others that have been stored away, but when they do come down they are the fresher for it and the more enjoyed by their possessors and besides, by their change, the house thereby escapes from that dreadful stereotyped sameness of arrangement—all too common—as though the precise spot to be occupied by each chair and table had been irrevocably foreordained by the laws of the Medes and Persians so that it would be nothing short of desecration, however delightful and refreshing, to change them about. Consequently "Wye House" bears an air of spaciousness and amplitude quite independent of the actual dimensions of the rooms and, at the same time, the dignity and simplicity of good taste make themselves felt. To this general sense of easy repose the harmonious and unobtrusive tones of wall-paper and rugs contribute not a little.

On the left side of the wide hallway that passes through



A corner of the dining-room

the center of the house is a great room that you may call "drawing-room" or "parlor" as you please. If you are ultra modern and have a weakness for being formal and always quite *au fait*, you will probably choose "drawing-room." If you are a bit old-fashioned you will cling to "parlor." Really, of the two, except in large and designedly formal houses—show places—with ranges of rooms that can be devoted to specialized uses, "parlor" is preferable, that is to say, "parlour" in the good old English sense meaning a place to be constantly used for all manner of social intercourse and

all the manifold intimate activities of family life from the embroidering or knitting of the ladies of the household to the entertainment of friends and acquaintances who may chance to drop in of an afternoon for a dish of tea and gossip.

A "parlor" in this sense is a good general utility room and the name is also more dignified, becoming and of broader application than the lately coined and hackneyed designation "living-room" calling up its converse, a "dying-room" by way of contrast—unpleasant as it may be—and always suggesting, anyhow, a laborer's cottage redolent of grease, fried potatoes and soapsuds. Most of us have distressing memories of the formal parlors of our childhood's days but we have surely had time to live down such recollections so let us have back the good old name and banish all visions of a starched and deadly chamber of mid-Victorian furniture horrors enveloped in an atmosphere of foolish mid-Victorian artificiality and priggishness, a place where the tables and chairs had "elegies" and "limbs"—heaven knows some of them had little enough



The rooms open into one another in a manner that makes for spaciousness





The dining-room



The living-room

semblance to wholesome legs. It is really a wonder they were not clothed with pantalettes.

The parlor at "Wye" is a great generous room running the full depth of the house from front to back and of a width proportionate. A brighter or more cheerful room could hardly be devised; indigo moods and dumpishness would be impossible in such environment. There are two big windows on the east through which the morning sun comes streaming in, two French windows on the south, shaded by the piazza roof so that the noonday glare is just pleasantly subdued, and a whole range of windows at the back where the westering sun continues to pour in his livening beams till his last ray is gone. Opposite the door and in the middle of the south wall is a big fireplace, the chimney-breast standing well out in the room and filling the space between the windows. The mantel is a replica of one in the old parent house, the "Homestead" of 1663.

In such a household and on such a mantel we should expect to find a pair of Worcester vases at the ends and we are not disappointed. A glance at the illustrations will serve to call attention to some of the charming household gods—notably the two Hepplewhite chairs at the windows, the Sheraton secretary, a high clock, the Empire pier-glass and above it the delightful mirror surmounted by a delicately wrought and gilded wheat spray falling from a vase. This mirror by the way, once served the "Father of his Country" for a shaving glass when he was a guest of the household—at any rate it was in his room and he ought to have shaved before it if he did not. Another sensible feature about this room besides its many windows is the fact that they are not blocked up and obscured by a superfluity of draperies.

Opposite the fireplace is the doorway, a doorway of most unusual proportions. Its width is fully a third, or perhaps more, the total length of the room. At times it makes the parlor and hallway seem like one apartment. None of the doorways for parlor, library or dining-room are curtained and the wisdom of this non-use of upholstery is at once apparent from the sense of freedom and space and the unity of the whole first floor which seems to be one large apartment partly subdivided rather than a number of separate rooms. Directly across the hall from the parlor doorway stands an interesting Queen Anne lowboy which is kept in countenance by some of its contemporaries or more probably its elders—a number of club-footed, fiddle-splatted, locustwood chairs made by an Oyster Bay artisan while William and Mary were still on the throne.

One cannot visit "Wye" without being impressed by the great quantity of old furniture and a description of the house without including it would be utterly incomplete for

it is so in keeping that it seems part and parcel of the whole, not to be divorced from its setting, and it imparts a very essential element to the character of the entire establishment. Furthermore, it shows how thorough the transplanting of a household can be and how congruous with a new but fittingly planned environment. Lastly, its lesson in interior decoration is too useful to be slighted.

The library, another room full of heirlooms, chief of which is a seventeenth century oak settle, is in the front of the house on the other side of the hall from the parlor. Windows on the east and north admit abundant light and preserve the same tone of cheerfulness as in the parlor. Back of the library is the dining-room, glass double doors at one side of the fireplace connecting the two. Back to back with the library fireplace is the dining-room fireplace, the chimney-breast necessarily being of great depth and



The garret contains many old-time bits of furniture and curios





One of the bedrooms fitted with quaint pieces of old-time furniture

making deep alcoves in both rooms which are filled up respectively with china cupboards and bookcases.

By day the dining-room is flooded with light from a range of windows taking up the whole west side of the room. At night, a translucent urn enclosing electric bulbs and suspended over the dining-table diffuses a pleasant radiance—a much better arrangement than having strong lights shine directly in your eyes and make you blink like an owl. One cannot pass on without mentioning two objects visible in the dining-room illustration—one a silver tankard, of the time of Charles II, that stands on the mantel shelf and has a whistle in the handle to summon more spirituous comfort when wanted, the other a long-handled pumpkin pie ladle shaped from a single piece of cherry. It was used with the old Dutch ovens. When the bottom crust of the pies was nearly baked, the filling, plentifully bolstered up with "Oh-be-joyful," which would have evaporated if left too long in the heat, was ladled in.

At the north side of the dining-room is the butler's pantry with ample cupboard and dish-washing facilities and beyond is the kitchen, a large, cheery room with broad windows before one of which is a big sink, an admirable placing for properly preparing and washing vegetables. The range is equipped with a wide hood to carry off steam and all cooking smells. Still beyond is the kitchen pantry or storeroom while to the west of the kitchen is a well equipped laundry. The lower regions are commodious, bright and airy as the cellar windows are made with semi-circular wells outside, a device that obviates the necessity of perching the house on awkwardly high foundations.

Going up to the second floor we find the bedrooms just as attractive as the rooms downstairs. They are not overloaded with furniture—no bedroom should ever have more in it than is absolutely essential—but everything counts for

a definite purpose. It is only by adhering to the principle of exclusion that we can attain a pleasing union of simplicity and elegance. One of the bedrooms given among the illustrations cannot fail of admiration both from those who approve of restraint and those who love old furniture. The plain four-poster, the painted rush-bottomed chairs, the curly maple and mahogany Sheraton chest of drawers with the mirror above, all are just as they should be and go to make a delightful interior. Simple and appropriate wallpaper in all the rooms adds materially to the general felicitous tone. One interesting feature is that all the chamber doors have knockers, each of different pattern, so that they give a note of individuality and invite a return to the old English custom of naming each room. Besides the four bedrooms and two baths on the second floor for the family, the domestics are comfortably provided for with three comfortable bedrooms and a bath on the second floor of the wing which can be entirely shut off from the rest of the house by a door in the passage leading thither.

The third floor south of the stairway is given over to one large room—a very inviting room with its deep window seats in the dormer recesses. Instead of making two rooms with the floor area extending as far as possible towards the eaves, a better plan was followed—though perhaps more prodigal of space in cubic feet—of having but one room with walls set far enough in to let one walk wherever he pleases without danger of bumping his head against the slant of the ceiling.

Save the space devoted to a linen closet of generous dimensions, all the rest of the third floor is an unceiled attic with dormer windows in the distant corners—a delightful place wherein to go a-rummaging on a rainy day. Such a spot might fitly be termed the heart of the house's subconsciousness where it keeps its memories ready for revival.





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

### Some Early Glass In Salem Collections

By Elizabeth M. Norris  
Photographs by Mary H. Northend



HE making of glass is surrounded with mystery, few industries having greater antiquity. The earliest records found are those of sailors who were shipwrecked near the mouth of the River Belus, and who, through the process of cooking the ashes of the herb kale and mixing it with sand, formed a compound which was known as glass.

Thirty-five hundred years ago seems a long time, for it was then that the Egyptians excelled in their manufacture of this product, being especially expert in the use of the metallic oxides which were used in glass coloring.

This industry was introduced into Rome during the reign of Tiberius, the first clear glass coming into use during the reign of Nero. So interested was he in its manufacture that he paid two hundred and fifty thousand dollars for two cups. The production drifted into Bohemia and to Venice, the latter carrying her products all over the globe and obtaining enormous prices for beautiful designs. As an industry there was nothing more difficult,

and this fact made the Venetian workmen treated with respect, the Government bestowing upon them the title of Gentlemen.

The fable of the Salamander had its birth in Venetian factories. The credulous country people declared that inside the furnace was located a fiery dragon, who sallied forth to destroy the unwary who were bold enough to venture near the place. Some, more courageous, peeped inside the manhole of the furnace and verified the story—in fact, it took such importance that nobles rode forth to meet the monster.

The introduction of glass making into England was at Crutched Friars, in 1557, and gave a new industry in the world of manufacture. The value of glass immediately increased, and the work grew apace, many of the pieces being unexcelled in beauty. To be sure, English glass lacks the delicacy of the Venetian and has different markings, showing little of the florid nature of the German glass as well. Yet it is an established fact that the glass of this country possesses characteristics that are very real and lasting. England was



Decanter and glasses. Gilt ornamentation



English goblet toddy glasses and "barrel" goblet from the Waters collection



indebted to Venice for many of her workmen, although Sir Robert Russell procured workmen from the same place who were of inferior worth. A space of half a century elapsed before the English manufacture equalled the Venetian or the French.

In the year 1670, the Duke of Buckingham became the patron of the art in England and greatly improved the quality and style of flint glass, by procuring at great personal expense, a number of Venetian artists, whom he persuaded to settle in London. From the commencement of the eighteenth century the English glass manufacturers, aided by the liberal bounty that was paid to them on all glass exported by them or sold for exportation, became successful rivals of the Venetian and French factories. The clear bounty granted on each pound of glass exported from England, which the Government paid to the manufacturer, was not derived from any tax by impost or excise previously laid, for all such were returned to the manufacturer, together with the bounty referred to, thereby lessening the actual cost of the manufacture from twenty-five to fifty per cent. This enabled the English exporters to drive off all competitors in the foreign market.

This bounty provision was annulled during the Premiership of Sir Robert Peel, together with all the excise duties on the home consumption. The first plate glass was manufactured at Lambeth in 1673, under a royal charter, but no great progress was made at that time and the works were limited. One hundred years later a company was formed, also under a royal charter, for the making of glass, their works being at Ravenshead, in Lancashire. The works have been very successfully continued, and according to a later writer were rivalled by none except those at St. Gobain in France. The manufacture increased to a wonderful extent, the quantity used in the construction of the Crystal Palace for the World's Fair being probably many times larger than that manufactured twenty years before in the Kingdom of



Early English wine-glass, tumbler, and decanters. Atkinson collection

low a pure diamond to pass directly through the bottom of the vessel. Various articles, such as colored goblets, were thought to add to the flavor of wine, and to detract materially from its intoxicating influence. All these popular notions added greatly to the mystery and renown of glass manufacturers.

There is no substance more beautiful than glass, for it has, when properly treated, the brilliancy of a diamond or the warm coloring of any of the richest gems, resembling them so closely that only an expert can tell the difference between the two. Then, too, it has properties which are peculiarly its own. It is transparent in itself, although the substances from which it is made are far from being so. Glass, unlike many substances, is not subject to heat or cold, and therefore is adapted to many uses, and its field of usefulness is constantly increasing.

To-day it has reached a state of comparative perfection, although even now it is subject to constant improvement, and research is being made to throw light upon its discovery and the progress of the art in the ages past. Many writers claim that its invention dated earlier than the Flood.

The eighteenth century English glass shows some wonderfully fine examples, among which are old ale glasses and glass spoons with handles showing colored twists. The old drawn glass dates back to the middle of the eighteenth century, and was used by these old folk on Good Friday. On that day the services were so long and of such an exhausting nature that every member of the family was allowed to drink



English liquor case. Atkinson collection



a glass of gin, accompanied by some light cake.

A beautiful goblet made about this time had the name of a good old English sportsman, Tom Shorter, inscribed upon it. There was also a pictured representation of him, with horse and hounds, chasing the red deer across the hills. A great deal of fine old English glass, more especially liquor cases, are to be seen in the Atkinson Collection in Salem, Mass. One of these is filled with large square bottles, decorated in gilt, the top of the case showing exquisitely cut wine glasses and a glass tray. Wine glasses in the possession of Mrs. William West, also of Salem, are not only handsome but interesting. They originally formed part of a set that was in the possession of Nathaniel West, one of Salem's noted merchants at the time when this historic city was at her height of commercial prosperity.

Going back to the sixteenth and seventeenth centuries, we find English and Elizabethan glasses, one of which, preserved in its leather case, is in the Royal collection kept at Windsor Castle.

There are very few of these examples extant,



English glass goblets with balluster stems. Collection of Mrs. William West



English glasses. Part of a set owned by Mrs. William D. Northend



Dutch glass tumbler and decanter with Tulip design, and tumbler of English glass



although the gentlemen glass makers who set up their houses at that period, employing Venetian workmen, brought out the Royal Oak glass, a square-shaped goblet elaborately decorated with a diamond point on the bowl. The decorations of these glasses show Charles II. and his Queen, an oak tree which bore a medallion of the kind, a scroll on which was inscribed "The Royal Oak," and also the time of its make, 1663. Differing from the metal of today, this was a pale greenish brown in color, very thin and delicate, and devoid of brilliancy.

Very peculiar glass making ideas were carried out in blown glass, which was shaped very elaborately into ships with widespread sails—floral designs, and many other decorations which were worn by ladies of quality on their heads. These were of course expensive and were considered exceedingly fashionable, the combination of powdered hair and glass head-dress being very effective.

The glasses of that period could well be divided into five groups and might be supplemented by two main groups, including the finer and the coarser examples. The latter were







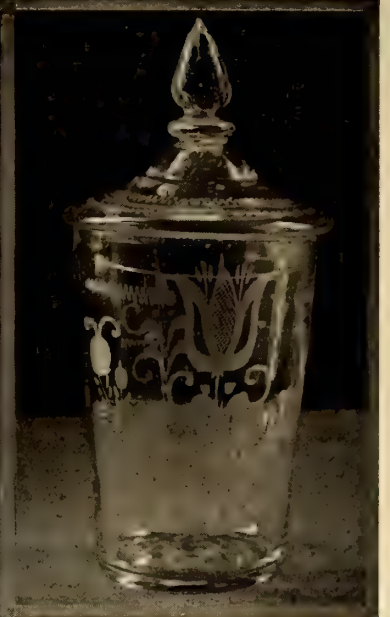
Russian Rose jar

used in taverns only, but the stems of all glasses are really the dictionary of the period. Of these, those with stems called the white twist, the cut stem, colored twist, air twist, plain stem, and ballister stem are found. From these are many off-shoots. The cut stems are found either in plain or engraved bowls, the engraving ranging from baskets of flowers to the hop and barley, the queer landscape and unusual pieces with the medallion of Britannia. The stems themselves show handsome cutting in different funnel shapes. The earliest date of the manufacture of this kind of glass was 1758, reaching its height in 1800.

The white twist stems follow the drawn forms and are used rather for cordial or spirit glasses than for wine glasses. They are without exception the products of the low countries, and it is difficult to distinguish between the English pieces and the foreign ones. Many handsome specimens of this



English liquor set. Atkinson collection



Toddy glass

kind are found in the collection of Mrs. Charles R. Waters at Salem, Mass. These were gathered by Mr. Fitz Waters of Salem, each piece being carefully chosen, and they form a wonderful collection of old time glass, covering different periods.

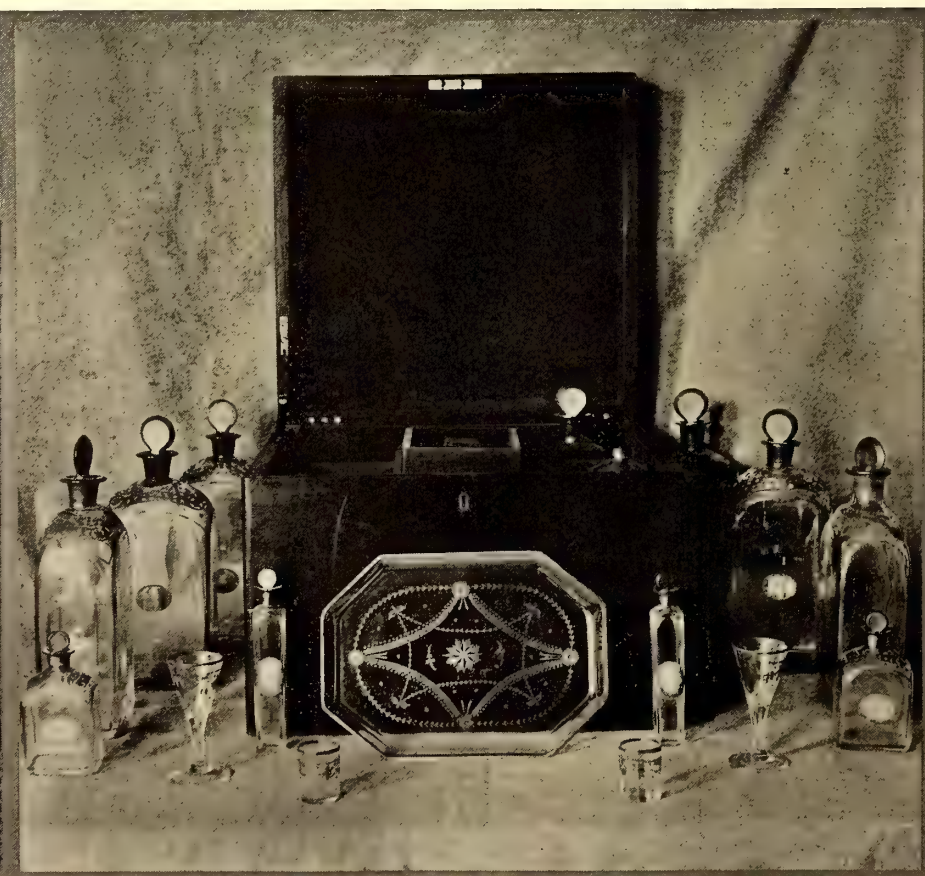
The colored twist stems were brought about by a desire for change, and are comparatively rare in English pieces. Bristol was the seat of their manufacture. There are blue twists in the center of white, yellow and white twists, and red and white, with occasionally a lavender, while some show three colors—green, red and white.

Another type is the air twist, which show both drawn and other varieties, usually with domed feet. The glasses with air twist stems are also, many of them, ornamented, some showing baskets of flowers, others a rose and moth design, and still others show samples of the grape vine pattern.

The plain stems are perhaps the most simple.  
(Continued on page 141)



White twist stem glass



English liquor case and a Dutch toddy glass. Mansfield collection



White twist stem glass





Early slat-back chair

## Early Chairs

By Mary H. Northend  
Photographs by the Author

This article on Early Chairs will be followed by one in the May number on the Chairs of Chippendale, Heppelwhite and Sheraton



Early Dutch chair



AS WE sit comfortably around the fire, seated in easy chairs, how little do we think of the days when there were few, if any such chairs in our country. Those were the days when "Forms" or stools were in vogue followed later on by the settle. One or two chairs only were found in any household, and these were probably brought over in the clumsy ships of that time—some probably in the Mayflower itself.

The inventories give us practically all the information to be learned about chairs and we read that few were found in England prior to the year 1600, showing that they were as little used in the mother land in those early times as here. The first chairs that were found in America were the "turned" chairs—those owned by Governor Carver standing first. The Elder Brewster chair came next, and specimens of both of these types are to be seen in Pilgrim Hall, at Plymouth, Massachusetts. There are few chairs of this kind found to-day. One, a Carver chair, is owned by John D. Long, ex-Governor of Massachusetts, and is seen at his home in Hingham, while another is in the Cook-Oliver House in Salem, and a third is in the Heard House at Ipswich, Massachusetts.

"Turned" chairs are to-day considered by collectors to be very valuable, especially the children's high chairs which are shown in a great variety of types. The turned chair was followed by the Wainscot chair, which was more clumsy in effect, but was very substantial. Many of these had leather used for both seat and back, one of this style being seen in the collection of the Waters Family in Salem, Massachusetts. The seat of the chair being worn out, an exact replica was reproduced and is still in use.

Next in succession comes the Flemish chair, which is most graceful in design, the seat and back being made of cane and showing a handsomely

carved frame. One of this type is also carefully preserved in the Waters collection. It was originally owned by the Cogswell family of Ipswich, and was brought to America by the first ancestor, John Cogswell, who came over in the "Angel Gabriel." The vessel was wrecked and the passengers had to go ashore, this chair being among the furniture on board which was saved.

Flemish chairs vary in design—some of them showing Spanish characteristics in twisted stretchers and back posts. They were made chiefly of walnut and were most elaborately carved.

The slat back chair came into common use about the year 1700 and the number of slats used varied from two to five. They were not always of the same shape—some of these chairs which were made in Philadelphia were curved at the back, making a much more comfortable support than those made perfectly straight.

One style of this chair is known as the Carver chair, and is a very valuable one, both on account of its associations and its good design. They are very quaint and interesting and if possible, they should be represented in every good collection.

It lay with Benjamin Franklin, who first fitted up one of these chairs with rockers, to invent the first American rocking chair. With it was set a fashion which has never

been permitted to pass away. The earliest style of rocking chair was peculiar in construction, for the rocker itself was evenly divided between the front and the back, causing it to project so far in front that it was very awkward, but this fault was remedied in those of later make. The slat backs were always finished with turned uprights, legs and under braces, and sometimes they are seen with arms.

Contemporaneous with the Slat back, but never equalling it in public favor is the Bannister back. This type belongs to the



Early Queen Anne and slat-back chairs





Banister-back chair

Elder Brewster slat-back chair

Early Dutch rush-bottom chair

period which lies between 1710 and 1720. It shows a seat of rush such as is found in most chairs of like make. The bannisters that form the back are, generally speaking, plain in front but turned at the back. This is however, not always the case, as sometimes the turned side is on the front, while the plain frame forms the back.

Other chairs of this type are perfectly plain and it is one of these that is shown in the George W. Adams house in Byfield, Massachusetts. It was originally used by Annie Longfellow, the daughter of William Longfellow who was the emigrant ancestor of that family in America. The chair was carried across the fields from her father's adjoining estate by the young bride herself, at the time of her marriage to Captain Adams. In the bannister back, we find that the slats are upright instead of horizontal. The chairs themselves are always finished with rush bottoms and are usually painted black. They are made of soft wood.

Next comes the Windsor chairs which are usually made of hickory or ash. It is believed that this style of chair was made by the peasants in England, this supposition resulting from the legend that King George II found one in a shepherd's cottage. Being very much attracted by the style, he purchased it and had others made like it, naming it Windsor from the town and castle of that name. This set a kingly fashion and made the chair popular.

It is not known whether King George had his chairs painted green or not, but those of this style which were made in Philadelphia about 1730, were all painted green. There are few to be found to-day that bear the original colors, however.

Windsor chairs continued to be made and sold well into the nineteenth century and are reproduced to-day, in such capital imitations that it is hard to tell the real from the spurious.

During their long season of popularity, they were naturally changed somewhat in style from time to time, and therefore are found to exist in many designs. One of these is an armchair of common type, and is very popular. Side chairs were also made in the same pattern, through leaving out the dividing strip which served to make the arm, allowing the top rail to run down into the seat. A

side chair that is called a "fan back" was also made by using a horizontal top rail with two spindles, which, to support it more firmly, were made much stouter than the others at the outside. These spindles were all set nearer together on the seat than at the top rail, giving it a fan shaped or flaring effect. The rocker sometimes took the shape of a "comb back," the five middle spindles extended upward above the rail back, and formed a head rest. The name was derived from the fact that this projection was shaped like the high-backed comb, which was at this time much worn by ladies of quality.

The seats of these chairs, as was the chair itself, were made of solid wood with turned legs and under braces. The variety of different styles made was so great, particularly in America, that they are sometimes confused. The rarest chair of this period is the Writing Chair. This shows the right arm widened so that it will hold either writing materials or books. One of this sort was owned by Thomas Jefferson, who, it is said, used it at the time of the writing of the Declaration of Independence.

During the period from the year 1740 to 1750 the Queen Anne chair was in vogue. These chairs deserve more than passing mention, as they show the cabriole leg, a feature which might be called a forerunner of Chippendale. Queen Anne chairs were usually designed with upright spindles at the back, or putting it more definitely, three uprights and a splat. Here the chairs are often rush-bottomed, but in the better pieces we find upholstered bits, some of which are very handsome and valuable.

The genuine chairs of yesterday cannot be purchased to-day for a mere song. In fact, one cannot be too careful in their selection, because modern reproductions are so accurate. The evolution of the chair from the primitive bench or seat to the well-designed chair of the eighteenth century goes to show what strides have been made in this field of design.

There are many intervening styles of chairs which are not of such great importance that they need to be touched upon, it being most necessary to show only the work of the leading makers. The last of these intervening chairs came before furniture was designed by the three great furniture creators, Chippendale, Heppelwhite, and Sheraton.



ton, and is known as the Dutch chair, although embodying some forms that are characteristic of the Queen Anne period. About 1840, the most decided change took place, the colonists having been successful, causing a demand for more elaborate designs to furnish their homes. These were no longer simple houses, but large square structures which called for finer furniture to correspond with the wealth of the times. It was then that the Dutch chair came into existence.

A good type of the chair which was shown about the middle of the eighteenth century, just previous to the Revolution, came from the East through the Dutch. Many of these had cabriole legs, with eagle claw and ball feet, but less squat than the former chairs. Dr. Lyon is the authority for the supposition that the ball and claw feet shown in these chairs was an adaptation of the Chinese design of the eagle grasping the pearl. The first mention we find made of the ball and claw feet is in an old inventory as far back as 1737, when

six claw feet chairs are spoken of. Many of these chairs show wonderful distribution of light and shade, while often the shell design shown is the work of an artist.

The Dutch chair came into general use about the year 1710 and continued in its various forms for forty years or more. It shows many features that are common to Chippendale, but it has not the graceful lines introduced into the later furniture.

There is a great variety in the designs of the Dutch chair, although all show the same lines and the finish at the top. There are rounded backs with splats of solid wood, some with pierced splats, while others show ornamentation which make them in some ways resemble Chippendale's work. The majority of these chairs are finished with leather seats, a few having rush bottoms.

The greatest variety of detail is shown in the legs of these chairs. Some are bandy-

cosy, with the high back and sides. Bedrooms in those days were cold rooms, heated only by fireplaces, if at all, and the person seated in one of these well-cushioned chairs was protected from drafts. Owing to the amount of material needed, to cover and stuff one of these chairs, the price was almost prohibitive. Inventories set their price at from one pound to ten, according to the style and fabric used for upholstery. One of this type is in the Mrs. Nathaniel Mansfield collection, which was originally owned by Col. Timothy Pickering, the friend of Washington, and first Secretary of the Navy. It shows upholstery of excellent quality and workmanship, and is an important factor in a fine collection of this style.

So many kinds of chairs are seen, and they are of so many periods, that it would take a book, entirely devoted to this article of furniture, to initiate one into all the mysteries and fascinations of furniture lore.

legged, while others are perfectly straight. The stretchers also are varied, some of them showing at the front of the chair, others at the rear, while still other chairs are finished without any stretchers.

Probably the most unique chair is the Roundabout, which has four legs, but fits perfectly into a corner. They are most comfortable and are not often found, thus making them one of the rarest designs. There are so many different styles that it is difficult to tell a collector how to distinguish them. Some show the ball and claw foot, while others show the Dutch influence, and again we find the colt foot in them. A fine example of the chairs of this period is found in the Nathan Osgood collection at Salem. It has the Dutch foot and leather seat. Originally it stood in the house of Moll Pitcher, the famous soothsayer; there it attracted the attention of many distinguished persons, some of whom undoubtedly sat in it.

Easy chairs formed a part of the ordinary chamber furniture in 1750. They were so finished as to be very



Walnut veneer "Moll Pitcher" chair in the Osgood collection, Salem, Massachusetts



Old Windsor chair with comb-back



Early rush-bottom panelled French chair





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## THE "NO-PERIOD STYLE" OF INTERIOR DECORATION

By Harry Martin Yeomans



WHEN the problem is the furnishing and decorating of a room, for which all of the furniture has yet to be purchased, then one has a free hand, within the limits of good taste, of course, to select any special style of decoration that is appropriate, and then only such objects are acquired as will reflect the style that is to be adhered to. But, alas! this is impossible for most of us, who are apt to possess a heterogeneous collection of household goods, of different styles, and perhaps most of them not having any marked characteristics which would stamp them as being the kindred of any particular style of furniture making. Under these adverse circumstances, a great amount of ingenuity will have to be exercised in bringing the furnishings and every part of the room into harmonious relationship, but the result will justify all the time and attention that has been bestowed on it.

The average homemaker frequently finds himself in just this predicament, where he is compelled to utilize, for economic or other reasons, to the best possible advantage, the furniture which has been inherited, gradually accumulated or thrust upon him. Most of the furniture thus acquired is intended for sitting-rooms, living-rooms or libraries, and those pieces should be chosen from your collection that are of the same general contour, having frames of the same colored wood, or possess other characteristics in common. If a piece of furniture is hopelessly bad, it should be discarded, no matter if it is surrounded by a sentimental halo.

The object should be to transform the room into a comfortable, cheerful, homelike abode, where one would like to linger. I always think that this is the test of whether a room is right or not. This can best be accomplished by adhering to a one-mode color scheme, as far as it is possible and practicable to do so. That is, have the sidewalls, hangings, upholstery fabrics and floor coverings in various tones of the same color, and trust to the variety of your furniture, the bindings of your books, the lampshades, and the flowers in the vases, to add a color note and keep the decorative scheme from becoming monotonous. One might call it, "No-Period Style" of decorating, for the want of a better appellation; just making the best of what we have, keeping our rooms as simple as possible, and not attempting any elaborate decorative schemes. A problem of this nature has been carried to a successful conclusion, as indicated by the accompanying photograph of an interior view in the apartment of Mr. Horace Mann of New York.

Two large rooms were connected by a wide opening, so the same scheme of decoration was carried out in both

rooms, the idea being to throw them together as much as possible into one large L-shaped living-room. One section was designed to be used more as a sitting- and music-room, as there was a piano here, while the other part was more in the nature of a library or rest-room. This latter section was also used for dining purposes, but it had none of the furnishings usually associated with a dining-room. The meals were served on an oak gate-legged table, which served as a library table at other times of the day. This is a commendable idea in an apartment or small house, to use the dining-room as a library or sitting-room and furnish it as such, as otherwise a valuable room is given over to a purpose which occupies only a small portion of each day.

A miscellaneous collection of furniture had to be used, but as there were some large pieces of Italian Renaissance furniture, including a large table, two large chairs, some smaller chairs, some old carved and gilded candlesticks and sconces, and a beautiful, old verdure tapestry, it was deemed advisable to build the room around, and make an agreeable background for, these larger and more dominant pieces of furniture. Although there is no Italian Renaissance detail in the room, one receives that impression as he enters.

The ceiling was covered with a dull gold paper, which ran down on the sidewall about three feet. This was done to reduce the apparent height of the room. The balance of the wall-space was covered with a gray oatmeal paper, which was marked off into rectangular spaces with cream white paint. This gave the effect of a caen stone background, besides being so neutral in color that it would combine harmoniously with almost anything placed against it. The woodwork had the saving grace of being perfectly simple and plain, and when it was painted a dark green, almost black, it kept its place well in the background. The floors were stained a dark, rich brown and waxed.

The two large north windows were set with opaque, rectangular panes of glass, separated by wooden mullions, but these windows have been made decorative features of the room, by the simple expedient of pasting strips of black tape across each pane, and dividing them up into small sections.

Under the one large window, a box couch was placed, on a raised dais or platform, and at each end was placed a book-like arrangement, just the width of the couch, which imparted to it a substantial built-in appearance. This is much better than the detached effect of the ordinary couch which one usually sees. The couch was covered by an Oriental rug, and the three pillows of crimson velour, the center one being the longest, exactly fit the space.

Underneath the north window in the library, was a built-in set of bookshelves, painted to match the woodtrim. An oak gate-legged table, some Windsor chairs, and a few pieces of mahogany furniture completed this part of the





A successful example of "No-Period" room

room. A light hung low over the table at just the right height for reading and writing.

Oriental rugs covered the floor, and such few hangings as were used, were of a dull, yellow raw silk hung in straight folds.

#### SOME EARLY GLASS IN SALEM COLLECTIONS

(Continued from page 136)

ple of all. They are particularly English in shape, the simple drawn form being the forerunner of a long series of glasses, many of which had great beauty.

The earliest glasses of all have the ballister stems, which date from 1680, and were very heavy and lumpy, more odd than beautiful. In these there was sometimes a prevalence for irregular bubbles of air, known as tears. They were not accidents, but the earliest form of stem adornment.

In England tumblers were not known, but toddy glasses, rummers and spirit glasses were familiar names. These are mostly in goblet form, sometimes taking the shape of a two-handled cup, and again a mug or tankard. Many of these glasses are found in the Waters collection, some very handsome ones in the West collection, and a few very choice ones are in the old Oliver House in Salem.

In addition to these, we come sometimes upon a traveler's glass. These are connected with the old time coaching days, and belong to the nineteenth century. They are of funnel shape, six to eight inches high.

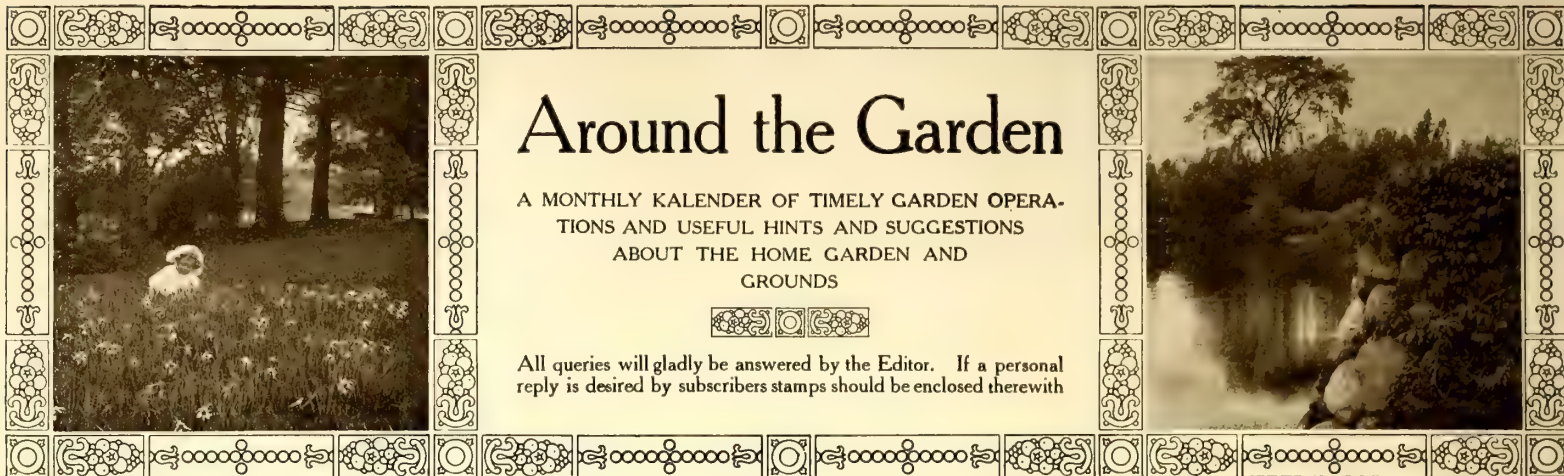
Glass with trailed decorations is not commonly found.

Decorations in zigzag patterns are shown, however, with ridges or raised trails of glass. Some of the pieces done in this decoration are candlesticks, covered bowls that were used for jam, and punch bowls. They are, however, used for display at the present time rather than for use. Engraving on the wheel was one of the earliest methods employed, and later on engraving was polished to add light to the effect. The patterns showed many variations, such as the vine, the sunflower, forget-me-not, and tulip. Many of these tulip engraved glasses are to be found in the Ethridge collection, and others showing the grape vine pattern.

Among the English table glass we find inscribed and historic glasses, some bearing Jacobite mottoes and emblems, others likenesses of the Old Pretender, Bonny Prince Charlie, and others, while still another type is embodied in the loyal and patriotic emblems which came into vogue about 1820. Later on, we find national heroes introduced into glasses, also political and social mottoes, while sometimes we find the ceremonial glass engraved with the arms, crest, and motto of the Turner Company of London.

During the latter half of the eighteenth century, when the seaport towns of New England were at the height of their maritime career, the sea captains brought home from every voyage all kinds of foreign treasure, and the glassware used for best almost always came from abroad. In those old days Salem was not behind her sister towns in enterprise, and her ships were on every sea. So, to-day, the descendants of those hardy voyagers are the possessors of sets and pieces of very old glass that are probably unexcelled for variety and quality in any part of the United States.



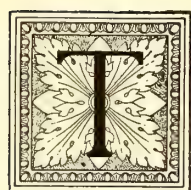


## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith

### APRIL IN THE GARDEN



HE poets have almost made us forget that April seldom finds the world thawed out, that snowflakes and icicles have not been as rare in the fourth month as pleasant poesie would make believe. Nevertheless, we can make friends with the weather-man, and having won his confidence can hope to plan according to his light and our own experience, finding that April in the garden is a busy month after all, rhymsters or none.

DECIDUOUS trees should be planted this month, also shrubs, vines, fruit and nut trees, and the various small fruits. These last should not be pruned now, though grapevines and fruit trees look to April pruning and should not be allowed to be passed unattended to. All Evergreens may be planted in April. There is also spraying to be done in April, and with these beginnings one comes to realize that the month is in no sense one for inaction and mere contemplation on the part of the garden-maker.

THE February number of AMERICAN HOMES contained an article on "Making Friends with the Birds," which Mr. Nesbit illustrated with interesting photographs of attractive bird-houses. This suggests that April is an especially convenient and appropriate month for the building and setting up of bird-houses in order that the little winged harbingers of Spring may set up their housekeeping without delay when they arrive from the South to assure us of the fulfilment of the season's promise.

THE Winter mulch should soon be removed from strawberry-beds, hardy Perennials may be taken from the borders towards the end of the month for division of roots, and late in April there will be pruning of tender Roses to be attended to and spraying them with whale-oil soap also.

Box edgings can be set out early in the month and also various other hedge shrubs. Trees should be looked over and the decaying cavities scraped out and filled up with cement to check further decline. Asparagus beds and patches of Rhubarb will respond to fertilizing with nitrate of soda in a manner worth the trouble if this is done in April.

THE matter of having cold-frames in readiness for seedlings to be transplanted from hotbeds the latter part of the month (or earlier, if the season permits) must not be overlooked. Connas can now be started in hotbeds, and as soon as the ground can be worked Sweet Peas and Love-in-a-Mist seed can be sown. Seeds of Perennials sown now in cold-frames may be expected to blossom this Summer.

### ROSES AND HOW TO GROW THEM

(Continued from page 116)



A goodly patch of rows of fine, sleek cabbages is a noble sight in the eyes of a skilful gardener, an attainment that may crown one's ripe experience

failures in getting Roses to start. Plant deep enough so that the "union" (that is where the "stock" and the "graft" unite) should be about  $2\frac{1}{2}$  inches below the soil level. If the soil is dry, water copiously when the hole is half filled up, let it soak away, and then fill up the rest, packing the soil down firmly with the hands; then go over the bed, and placing a foot on either side of each plant, firm the soil about it with the full weight of the body. When planting is finished, go over the bed carefully with a rake, leaving a fine, loose surface; and from then on, *never let a crust form on the surface*. This is an important warning for every gardener to heed. This can be prevented by raking the beds over every ten days or more frequently in very dry weather—and after every rain. If a mulching of very old manure, or light litter, is put on all over the beds in late June, it will help very much in carrying the Rose safely through any protracted season of drouth.



## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE



### INVALID COOKING

By Elizabeth Atwood

**T**HERE comes to every housewife, sooner or later, a time when she must prepare or provide nourishment for a member of her family who is ill. When this time comes she should be ready for it, for experiments should be avoided, and such cooking should be exact. How many times we have heard the doctor say "everything now depends upon the nourishment."

I think all cooking is an art, or should be made so, and cooking for the sick one is one of the higher branches, I might say, the very highest of all. How few there are who know how to make good gruel; just plain, old-fashioned gruel. What messes masquerade under that name. But then it is not given to every one, as it was to me, to have a dear old "Aunty Page," one of the best of the good New England cooks, to initiate one into the subtle mysteries of gruel-making. She it was who told me that the corn-meal should be thoroughly cooked before adding the milk or cream.

Take a teaspoonful of corn-meal, a small pinch of salt and a cup of boiling water. This should boil rapidly for twenty minutes, adding more water if it boils off too rapidly. There should be about half a cup when done. Then add a half a cup of rich milk, watching it carefully as it heats, for the milk must not boil. Have the bowl in which it is to be served as hot as possible for the perfection of gruel is in serving it piping hot.

When I was a child I only knew beef tea which was made in a bottle. I have been told that now that brand of beef tea is only used as a stimulant, for later experiments and trials have shown that there are juices which are drawn out by cold water which contain a larger proportion of real nourishment than when only heat is used.

Have the beef cut into small cubes, remove all the fat possible, then

cover with cold water and leave for two hours. It does no harm to allow it to stand longer, but two hours is necessary. Then place over a slow fire and allow to simmer (not boil) until the cubes of meat look shriveled. Strain and set away to cool so that the last particles of fat may be skimmed off. For very weak patients take off the clear top of the tea, but later the whole may be stirred and a broth is made of sediment and tea combined. The seasoning must be according to doctor's orders. I always get plain round steak as it is nearly free from fat.

Much the same process produces a wonderful lamb or mutton broth, only with lamb and mutton the shoulder and neck are used. Have the bones well broken and cut all the meat into small pieces. Cover with cold water salted a little, and let stand for two or three hours. Contrary to the beef tea this may boil without injury. Cook until meat falls from the bones, strain and set away to cool for there will be a good deal of fat rise to this broth. Remember to get off every scrap of skin when preparing the meat as this will give the rank flavor so much disliked.

Chicken broth is made in much the same way but do not put too much water over the pieces of chicken or you will have a very thin broth; such as provoked the young man of history when he requested the cook to allow the hen to cast her shadow over the chicken soup once more. As in

all broths every bit of fat must be skimmed off before taking to the patient, and, in order to do this the broth must be cold.

After the patient has begun to improve a bit the white of egg with orange juice may be given. Of course the white of the egg must be well broken, but not beaten to hold bubbles of air. This is a neat thing to do and not always as easy as it would seem. The egg should be perfectly blended with the orange juice and only a very small amount of sugar used.

In a long run of fever and convalescence, the question of nourishment, and the greater question of keeping up the patient's interest in her food becomes very serious. It really is a difficult thing to

### CAKE AND JELLY PUDDING

By Mary H. Northend



*Cake and Jelly Pudding:* Into a measuring cup, break the yolks of two eggs; add a tablespoonful of melted butter and fill with milk. Take a cup of sugar, heaping teaspoon baking powder, one and one half cups flour and flavor with lemon. Mix and bake in round tin and take the whites of the eggs and stir up thickly with powdered sugar and flavor with pistachio. Decorate the top with raisins and cherries. Place in the center of big cake plate and make individual molds of jelly. Garnish the plate with sections of orange and candied cherries



do, and calls for a great deal of thought and care on the part of the cook. Everyone has the instinct of neatness and I do not need to expatiate upon the immaculate linen, bright silver and sparkling glass.

But there is one thing almost unattainable, and that is, heat. Who does not know the disappointment of the coffee little more than lukewarm. Any one who has had any experience in a hospital has suffered such disappointments. I have spent many weeks in several hospitals, as a victim, and I know what it is to have a tray appear in the morning with the cereal just warm, the coffee without steam, and the toast cold with burnt edges and lonesome bits of butter scattered over the slice.

Knowing full well that my only hope of getting away, lay in my eating enough to furnish strength, bravely would I struggle to do my part. So, with tears rolling down my cheeks I could eat the food. Why do women cry about food, either when they are eating and are disappointed in the food, or when another fails to eat what they have prepared? Then I mentally resolved that when it came my turn to prepare food for the sick it should always be hot.

This is by no means impossible. Have all the dishes which are to be used on the tray as hot as they can be made—before the food is placed upon them or in them. If food is to be carried through long halls then there should be covers over everything meant to be hot.

The cereals, which should always be thoroughly cooked for everyone, should be watched with even greater care for the convalescent. The toast should be browned, not burned, and, if an edge or corner gets burned, don't let it go onto the tray in that shape. Then spread the butter evenly, being sure to butter the edges of crust which too often are neglected. Toast for the convalescent should be thoroughly dried as well as browned.

When the welcome time comes that the patient is put on light diet, there your wits must work and your skill be demonstrated. How easy it is to spoil the looks of a poached egg for instance. To be sure the egg is all there if the yolk is broken and smeared over the slice of toast, but will the same interest be there to meet it when it comes before our patient?

It is equally easy to have a perfect poached egg if one is careful to observe these hints. Have the egg to be cooked absolutely fresh, this goes without saying; then the water must be boiling rapidly and be strongly salted. Do not touch the egg after dropping it into the water or the white will be separated from the yolk. Gently dip up the water and pour over the egg until it is a white ball. Dip the crusts of the slice of toast in salted water, butter liberally, and, with great care, place the egg upon it.

The time when the steak is ordered for the patient, which she is "to chew but not swallow," do not make the mistake of giving her the tenderloin, where the fibre is so tender that one either does "swallow," or loses all the good of the

steak. The tough end of the porterhouse steak contains more real nourishment, and the patient is not tempted to swallow. A very good way too, is to have a small meat press such as is used for young children when beef juice is ordered. Broil a piece of round steak and cut only a few small pieces for the patient, squeezing over these the juice of the rest of the meat.

Baked apples, to be in their glory, should be served as hot as possible and timed to be done at the time of serving. An apple after standing a half an hour loses that delicious lightness which gives flavor.

Not everyone knows how to cook prunes. This may be a very rash statement but it is true. Prunes are used so much in an invalid's diet that they should be made as palatable as possible. Wash thoroughly after soaking for twenty minutes, then cover well with tepid water. To a pound of prunes put one cup of sugar and a salt-spoon of salt, and stir well into the water around the prunes. Leave them soaking over night and cook slowly for half an hour in the morning. This method gives a rich flavor to the fruit.

In the matter of deserts we have a large number to choose from, and by making a change every day you can keep the

patient in a pleasurable state of anticipation. All the deserts which are usable contain a large proportion of nourishment. You may say what you will about desert being only a needless trimming after the real meal is eaten, but I think the character of the meal is determined by the last taste. One may use more ingenuity along this line than anywhere else.

All the "snows" are permitted. Take one tablespoon of gelatine and soak in a cup of cold water. Add a cup of hot water a cup of sugar and whatever fruit juice or mashed fruit you are to use, another cupful. When this mixture has cooled until it begins to rope, stir in the whites of two eggs beaten to a stiff froth. I have found that the juice of half a lemon may be added to almost all kinds of fruit with success. This is served with a soft custard. Think of the nourishment contained in this set of deserts and all of them pretty.

Spanish cream, baked custard, chocolate cream with its dots of meringue in place of whipped cream which is too rich for our invalid, and, later on, the white bread pudding, chocolate bread pudding, rice pudding, all so good, and all so attractive with their meringue covers, are a fascinating picture as they come on the tray. Just keep the patient guessing and you go a long way toward keeping up the needful interest in the food which is to mean health and strength.

Invalid cookery is very interesting and one can do no more satisfactory work than keeping tempting food in tempting form always ready for their invalid, for you do help on the work of recovery, not alone through the actual nourishment but through the pleasant state of mind which the food attractively served places one toward that end.

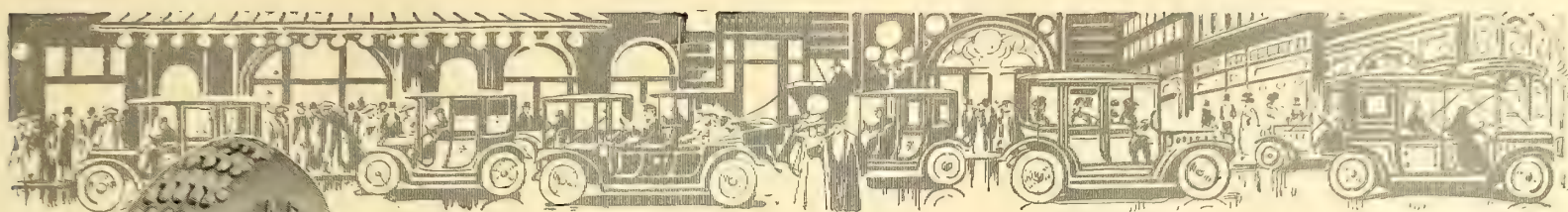
#### A DAINTY SANDWICH FOR VALENTINE'S DAY

By Mary H. Northend



*A Dainty Sandwich for Valentine's Day:* Cream two tablespoons butter, and add one half cup grated American cheese, two tablespoons anchovy essence, paprika and mustard, and one half cup finely chopped olives. Season with salt and spread on lettuce leaves between thin slices of bread. Tie with pink ribbons, and place small hearts cut from candied cherries on the top of each sandwich.





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## THE EVOLUTION OF WALL-PAPER

THE idea of adorning walls with paper appears to have originated in China, where it was so employed as early as the fourth century, says *Harper's Weekly*. It seems to have remained unknown to Western nations until the sixteenth century, when Holland, at the height of her naval supremacy, borrowed the notion from the Chinese and introduced it to the rest of Europe.

In China the first wall-papers were printed from blocks, painted by hand, and stamped with great seals. Modern ingenuity provided rolls of such paper showing a continuous duplicate of design quite unknown to the Celestials.

Until the end of the seventeenth century the imported product was well-nigh prohibitive in price except for the very wealthy, and it was not until the middle of the eighteenth century that wall-paper was a common article of commerce. The first European papers were made in imitation of tapestry. By the time of the Stuarts the arras of Shakespeare's era was beginning to disappear.

## THE STORY OF THE CRESCENT

"THE lunar symbol of the Ottoman Empire, universally known as the Crescent, is, strictly speaking, a decrescent," says a writer in the *Westminster Gazette*, "representing, as it does, not the new moon, but the old moon. As a national symbol it was in use in Constantinople by the Byzantine eighteen centuries before the Turks appropriated it and emblazoned it on their banners when they captured the city on the Bosphorus; and its origin is said to date from B. C. 340, when a night attack on ancient Byzantium by the Macedonians was foiled by the light of the old and waning moon. The horns of the crescent and decrescent point in opposite directions, as do those of the old and new moons; and while the crescent moon increases progressively to the splendor of full moon, the decrescent slowly wanes to invisibility in the overpowering light of the sun. The Turkish decrescent has been a long time waning in Europe, but it is the inevitable destiny of all decrescent moons to disappear."

## THE COLOR SENSE

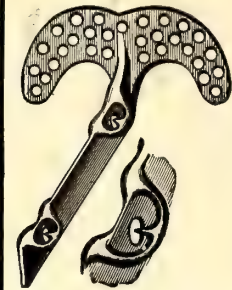
FEW studies, says the London *Decorator*, are more fascinating than that of color phenomena, but it appeals only to those possessing in themselves a well-developed color sense, and this happens but comparatively rarely. It is obviously correct enough to state that every decorator should have a "natural eye for color," yet perhaps not more than one in ten could be said to have the faculty very highly developed. Yet the subject appeals to all, and must always do so. Lafcadio Hearn, writing on the subject, said: "The primitive man's sense of color, or the sensitiveness of the retina to ether vibrations, may not have been as fine as that of the Roman mosaic worker, who could select his materials of 30,000 different tints, nor as that of Gobelin weavers, who can recognize 28,000 different shades of wool. But the evidence goes to show that the sense of color is old as the gnawing of hunger or the pangs of fear—old as the experience that taught living creatures to discern food and to flee from danger. There is, however, reason to suppose, from certain developmental phenomena observed in the eyes of children and newly-born animals, that the present condition of the color-sense has been gradually reached—not so much in

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any particular species, as in all species possessing it—just as vision itself must have been gradually acquired. Also showy colors must have been perceived before tints could be discerned; and even now we know, through the spectroscope, that the human eye is not developed to the fullest possible perceptions of color. Now the first colors recognized by the first eyes must have presumably been just those we call primary—yellow, red, green, blue. Yellow, the color of gold, is also the color of our sun; the brightest daylight has a more or less faint tinge even at noon, according to the state of the atmosphere; and this tinge deepens at sunrise and sunset. Red is the color of blood—a color allied necessarily from time immemorial with violent mental impressions; whether of war, or love, or the chase; or religious sacrifice. Green itself is the color of the world. Blue—the blue of the far-away sky—has necessarily always been for man the color mysterious and holy—always associated with those high phenomena of heaven which first inspired wonder and fear of the unknown. These colors were probably first known to intelligent life, and their impressions are to-day the strongest. So violent, indeed, have they become to our refined civilized sense that in apparel or decoration three of them, at least, are condemned when offered pure. Even the armies of the world are abandoning red uniforms; no refined people wear flaming crimsons or scarlets or yellows; nobody would paint a house or decorate a wall with a solid sheet of strong primary color. Blue is still the least violent, the most agreeable to the artistic sense; and in subdued form it holds a place, in costume and in art, refused to less spiritual colors."

#### CHEAP ARRAS

EMBROIDERED arras and Gobelin tapestries are very delightful and we all admire them greatly and—shall we not also say?—respectfully, at a distance. Unfortunately the joy of owning them is quite beyond most of us. Our ardent admiration for them is only an indication, however, that there is deep down in us a natural longing for beautiful fabrics and effective draperies. We may not be conscious of it till some unusually pleasing arrangement of hangings strikes our eye and makes its appeal, but it is there. Luckily there are many ways in which we may gratify our "drapery taste" for very little outlay and for quite ordinary purposes. At the expense of a little ingenuity and willingness to break away from trammelling conventionalities it is surprising how much may be done. Stencilled cotton cloth for inexpensive hangings everyone, of course, knows about, but there is a plenty of other fabrics that lend themselves admirably for the same purpose. To mention only three, there is coarse Russian crash towelling and there is scene-painter's linen and last of all despised gunny-sacking. The list might readily be lengthened but these three examples will serve to convey the idea of the kind of possibilities open to us. As to decoration, these materials supply a good backing for almost anything we may choose to put on them. As an instance may be mentioned a door hanging of Russian crash where the decoration consisted of a straight row of conventionally patterned bees across the top done in blue and brown cross-stitch. These goods may be no cheaper than more "orthodox" stuffs, they may even cost a trifle more, but they afford a combination of color and texture that is well worth the effort to secure.



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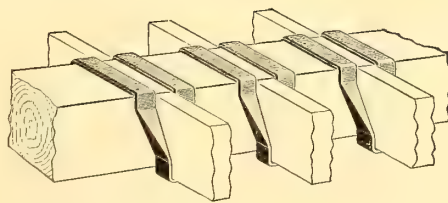
**A**LTHOUGH you may not contemplate purchasing furniture at this time, you will be interested in our de luxe book "Character in Furniture." It is illustrated from oil paintings by Rene Vincent, and gives in an informative way the history of period furniture. It is an expensive book—for us, but the demand has been so great that we have prepared another edition. We will send you a copy for fifteen two cent stamps. Also, on request, we will mail you free "The Story of Berkey & Gay." It is a business story—if you have a boy he will be inspired by reading it.



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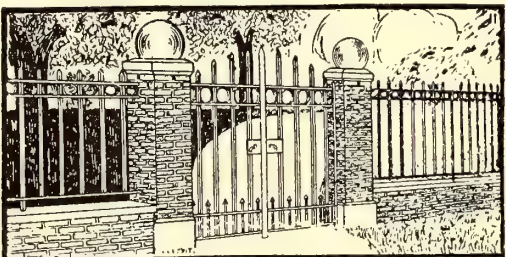
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## Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

L. G. R.: The candlestick you describe is of old Russian plated-ware by some maker established near Warsaw—Warsowie, Warchau, being the mark of the Warsaw makers. There is little value to be attached to this as quantities of like pieces would undoubtedly have been produced by the same maker.

N. V.: The pewter and brass lamp to which you refer is probably a Jewish Hannukah lamp. The Hannukah lights (eight in number) are lit in rotation during the continuance of the Jewish feast of Dedication, or "Festival of Lights," observed in the month of Keslew (December). This festival was instituted by Judas Maccabeus, B. C. 165. Several objects of this sort were in the famous Drake Collection recently sold in New York.

L. A. A.: The faience "bottle" of which you sent a pencil sketch is an old form of hand-warmer such as early-day churchgoers used to carry with them to keep warm the hands during the long services. Less frequently they were made of pewter.

R. D. C.: The pewter pint pot described in your letter is of nineteenth century make, and the mark C. B. stands for the maker, probably C. Bennett.

L. V. N.: The pierced egg-shaped forms of metal are nineteenth century French spice-boilers. These were used (and are still in use) by the French peasantry for use in keeping spices, rice, etc., apart when boiling them in broth. An interesting specimen would probably bring \$2.50 in an antique shop.

N. N. P.: The curious "Mower's Ring" jug in your possession is probably of Lambert ware, practically Grés de Flandres or Rheinisch ware. This appears to be a very rare piece, the only one known to us in America, although there are several specimens to be found in the European museums. Your specimen would appear to have been made about 1750.

F. S. van der V.: Such an Adams platter as you describe, of about 1800,

could probably be had from an antique dealer for around \$15. The bowl about which you enquire is old Staffordshire. Its value is not over \$10.

M. L.: Fine specimens of old silhouettes are eagerly sought for by modern collectors and are becoming more rare every year. Very fine English specimens were brought to America in Colonial times, but they are uncommon in good preservation, particularly those of portrait groups.

J. E. T.: The metal tea-caddy of which you send a photograph is of Chinese pewter, eighteenth century. Chinese pewter forms, in itself, an extremely interesting field for the collector. The mark "Boardman, Hartford," to which you refer as appearing upon a pewter plate in your collection is that of Thomas D. Boardman. Its date is about 1825. The mark "Spackman" on the English pewter plate is that of the London pewterer, Joseph Spackman, 1753.

R. H. S.: There are many sorts of samplers which present themselves to the attention of the collector. Early American samplers will in time become more and more rare. Any samplers in good condition worked previous to 1700 are truly to be counted varieties of the sort no collector should neglect to acquire when favorable opportunity presents itself.

W. F. P.: Handkerchiefs printed with pictorial scenes, allegories, portraits, mottoes, etc., form an interesting and little appreciated field for the collector. Some of the early specimens are of unusual historical interest. One depicting the New York City Hall and various New York street cries recently brought \$32 at auction.

J. H. L.: The old sofa shown in the photograph submitted is probably the work of an American cabinet-maker, and its date may be placed between 1810 and 1820. It may have been manufactured by an English cabinet-maker. The style of the legs somewhat suggests the work



of Duncan Phyfe, but this piece would hardly have been made by him. The period in which this sofa was made is known as Sheraton and this particular piece would best be described perhaps, as Anglicized Empire. It would be difficult to place a valuation upon any article of furniture without seeing it, as so much depends upon the finish, grain of the wood, condition, etc. Perhaps a fair price for this sofa in the New York mart would be \$100. The plate bearing the Alhambra mark is of no particular value. It is a printed decoration dating between 1800 and 1840. The Staffordshire plate marked "Napier" was probably by John Richardson, 1810. The third plate which you describe and bearing English arms is of modern manufacture, brought to America after the McKinley Tariff Bill. The fourth plate appears to be one from a dinner service made by William Adams and Son about 1800. The Creil ware pitcher made of finely mixed earthenware body is from a factory inspired by Josiah Wedgwood's Queensware, 1810-1820. The word "dépose" signifies registration of the design.

E. F. S.: It would be impossible to determine from the photograph submitted the value of the various pitchers, inasmuch as this depends upon condition, color, glaze, etc. Caledonia, produced by old Staffordshire makers, is commonly met with in English shops to-day, the value of the ordinary lustre pitchers being not more than \$1 or \$2. The best pitcher in the photograph would, in all probability, not have a value exceeding \$10. The teapot appears to be Rockingham pottery of about 1840.

W. A. S.: The teapot about which you enquire is of Britannia ware, a cheap material composed of pewter, containing a large percentage of brass. It would appear to date from the Mid-Victorian period, at which time various Sheffield workers were engaged in producing like specimens. The best of these makers was Dixon. Joseph Deakin & Sons, makers of your specimen, were among the less important makers of Britannia ware. Your teapot would have no particular market value.

L. H.: The bottle to which you refer is probably an ordinary bottle made by Styglitz, an early German-American bottle maker (1790-1800). It appears to be a copy of Bristol glass. Such copies were usually blue or blue-green. It has no great value.

J. B. G. B.: The stamps issued by the Revolutionary government of the Philippine Islands under Aguinaldo may be obtained, unused, from the principal dealers in postage-stamps. The one milésima value, black, will cost about eight cents unused (perforated 11½ will cost fifty cents). The two cent Rose will cost three cents unused (the "Correos y Telegrafos" variety \$2 unused). The eight cent green will cost fifteen cents unused. An orange-colored stamp was used in Bohol, and it would be difficult to procure a copy of this for less than \$25, used or unused. These Revolutionary stamps were in use in Luzon in 1898-9, and a fair supply of them found their way to the American market. The paper money of the Philippine Revolutionary government is not rare, although as there is little demand for it on the part of collectors it might not be handled by dealers generally.



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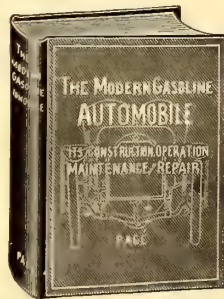
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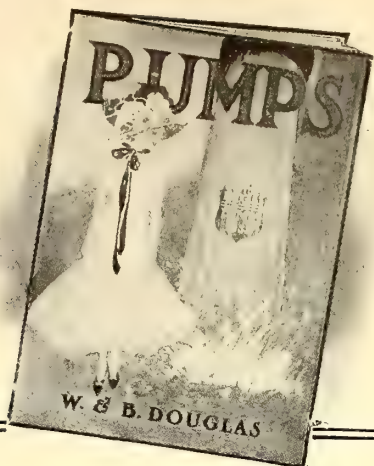
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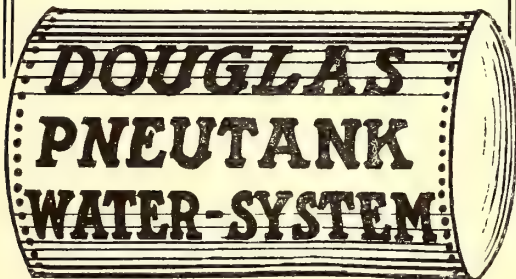
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## Collectors' Mart

Collectors are invited to send short descriptions of their wants and offerings to the COLLECTORS' MART. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

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**Offered:** Early English sampler. S. M.

**Wanted:** American sampler dated before 1701. G. C.

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**Wanted:** Early railroad tickets. Material bearing on early railroads (before 1850). A. H.

**Wanted:** Old-fashioned secretary, dating about 1800. W. K.

**Wanted:** Copy of miniature book in two volumes, "Diamond Songster," printed early in the nineteenth century. T. L.

**Offered:** Interesting medals. Continental paper money. L. S. M.

**Wanted:** Early visiting cards or business cards engraved with interesting vignettes, old valentines before 1850. J. B. T.

**Wanted:** Old ginger jars. K. C. T.

**Wanted:** I am forming a collection of early engravings of the leading colleges. Shall be glad to have submitted to me engravings of college views published prior to 1850. X. Y. Z.

**Paul Revere, Boston Massacre:** I have an impression of this interesting item of Americana, published and copyrighted in 1832, in an oak frame. This print is quite as rare as the original Boston Massacre, engraved by Revere. Would consider offer of \$100.00 for it. L. B.

**Wanted:** Shall be glad to be put in communication with any one having any early American silver for sale; also wanted a Lowestoft set, or separate pieces, if desirable. T. M.

**Offered:** Liverpool Pitcher, height 10 inches, very rare and in perfect condition. Has the arms of the United States, with date 1804, and the initials J. E. B., and on one side a frigate under full sail and on the other the Tomb of Washington surmounted by an urn with the letters G. W., and in medallions the portraits of Samuel Adams and John Hancock, the latter being in a red coat. Below a beehive and a horn of plenty. The present owner will part with it for \$100.00. A. M.

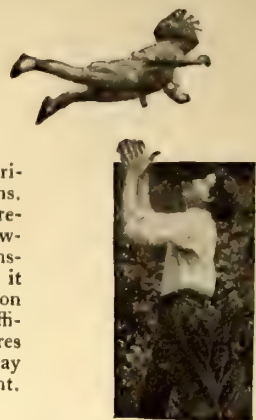
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**Wanted:** Arabic glass "coins" or money weights with cufic inscriptions. C. L. H.

**Wanted:** Autograph letters of wives of the presidents. Also want envelopes used in franking the correspondence of wives of the presidents. N. B. D.

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**THE HOME POULTRY BOOK.** By E. I. Farrington. New York: McBride, Nast & Co.: 1913. Cloth, 16mo. Illustrated. 172 pp. Price, \$1.00 net.

Mr. Farrington's articles on poultry raising which have appeared from time to time in *AMERICAN HOMES AND GARDENS* serve to suggest the value of "The Home Poultry Book," which is just the reference book for the person who wishes to keep a few hens to supply fresh eggs for the table. It contains specific directions and information covering every phase of poultry-raising, from building the house to planning each month's work. The book is elementary, but purposely so as it is designed for the amateur who has no time or inclination to read technical and semi-technical books on poultry keeping.

**THE PRESIDENT'S CABINET.** By Henry Barrett Learned, New Haven: Yale University Press: 1912. Cloth, 8vo. 471 pp.

Mr. Learned's studies on "The President's Cabinet" is designed to reveal those factors in the history of the executive office which explains the origin and formation of the council as well as the establishment of the structural offices which form the institutions. Although, as the student of history will recall, John Morley once wrote: "Few forms of literature or history are so dull as the narrative of political debates. With few exceptions, a political speech like the manna in the wilderness loses its savour on the second day." Mr. Learned has found it expedient to give much attention to political debates in the present volume, and wisely too the reviewer thinks his readers will concede. "The President's Cabinet" is a volume which should be studied by every American and it will have an added interest at this time when a new regime has formed the cabinet of the newly inaugurated President of the United States.

**ART MUSEUMS AND SCHOOLS.** By Stocton Axson, Kenyon Cox, G. Stanley Hall and Oliver S. Tonks. New York: Charles Scribner's Sons. 1913. Boards, 16mo. 144 pp. Price, \$1.00 net.

Four lectures delivered at the Metropolitan Museum of Art, New York, as a course for teachers have been gathered into the volume that forms "Art Museums and Schools." The object of these lectures, which object this volume perpetuates, has been to show instructors in various departments of school work how museum collections may be used by them in connection with the teaching of their subjects. The book in question is an excellent presentation of such school and museum co-operation in educational influence and is one that merits careful reading from everyone interested in the development of modern culture.

**THE OLD CLOCK BOOK.** By N. Hudson Moore. New York: Frederick A. Stokes Company. 1911. Cloth, 8vo. 339 pp. Price, \$2.40 net.

"Instruments for marking time," says N. Hudson Moore in the opening chapter of "The Old Clock Book," "have grown from the simple sundial of Ahaz, mentioned in the second book of Kings to complicated recorders made of costly metals. Simple



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as the sundial is, till well into the nineteenth century, it, or a variation of it, was used to tell time in many country neighborhoods, where the "noon-mark" on the window-sill told the "dinner-hour" through the various chapters on early timekeepers, table clocks and early watches, long-case clocks, curious clocks, American clocks, and clockmakers, New England clockmakers, Connecticut clockmakers, Massachusetts clockmakers, Boston clockmakers, Rhode Island clockmakers, and Pennsylvania clockmakers, the author carries a fascinating narrative that will bring joy to the collector's heart and add to the store of information which everyone interested in antiques and curios enjoys adding to his fund of general information.

ENGRAVED GEMS. By Duffield Osborne. New York: Henry Holt and Company: 1912. Cloth. Large 8vo. Illustrated. 424 pp. and plates. Price, \$5.00 net.

In the sumptuous volume on "Engraved Gems," by Duffield Osborne, the author has given modern collectors a long needed work that is not only excellent as a history of the subject, but which will inspire collectors as well. In the eighteenth century—the century of the Dilettanti—an impetus was given to the study of the engraved gems of classic times which held to the fifth decade of the nineteenth, and which again has come to its own in the attention given it by those of our own day who interest themselves in the art humanities. The early works on engraved gems, such as those by Dr. Charles W. King have long been out of print and Mr. Osborne has been able in the light of recent research, to correct in his own volume many of the errors that crept into the work of the early writers. The author graciously acknowledges his indebtedness to certain authorities in the preface of "Engraved Gems" and throughout this volume every page is readable and interesting. The plates that are appended to the text are very fine half-tones from well selected examples of glyptic art and render invaluable service to the reader in his progress from chapter to chapter.

A POTTERY PRIMER. By W. P. Jervis. New York: The O'Gorman Publishing Co.: 1911. Cloth. 16mo. Illustrated. 186 pp. Price, \$1.00 net.

This little history of the potter's art by Mr. W. P. Jervis entitled "A Pottery Primer" is intended by its author as an incentive to further research to those who may be interested either in the ancient history of pottery garnished from the most trustworthy sources, on the original matter here first presented. In this field it serves its purpose well.

LIFE OF JAPAN. By Masuji Miyakawa. New York: Neale Publishing Co. 1910. Price, \$1.50.

In recent years Japanese institutions have been studied by Americans and Europeans, and many books have been written about them. But a book on Japan by a Japanese authority is a less common occurrence and Dr. Miyakawa's "Life of Japan" is worth the careful consideration of every student of international economics, throughout its nineteen excellent chapters, to which a helpful index is appended.

A WAYFARER IN CHINA. By Elizabeth Kendall. Boston: Houghton Mifflin Company: 1913. Cloth, 8vo. Illustrated. 338 pp. Price, \$2.50 net.

Elizabeth Kendall says in her preface to "A Wayfarer in China," "no one who has ever known the joy of hunting impressions or strange peoples and strange lands in the

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out-of-the-way corners of the world can ever feel quiet again, for he hears always a compelling voice that 'calls him night and day' to go forth on the chase once more. Years ago I pursued impressions and experiences in the far West on the frontier—there was a frontier then. And since that time, whenever chance has offered, that has been my holiday pastime, among the Kentucky Mountains, in the Taurus, in Montenegro, in India. Everywhere there is interest, for everywhere there is human nature, but whoever has once come under the spell of the Orient knows that henceforth there is no choice; footloose, he must always turn eastwards." This spell of the East is well brought to the reader by Miss Kendall and "A Wayfarer in China" is one of the most fascinating books of the year. An excellent map of the Chinese Empire has been placed before the opening chapter and the text is interspersed with illustrations far above the run of those that usually accompany books descriptive of foreign lands.

### THE PENALTIES OF LITERARY GREATNESS

**P**ENALTIES of literary greatness might almost be proved to exceed those of literary unsuccess and obscurity. Among recent celebrities, Mark Twain lamented in his last years that his popularity and prominence made it impossible for him to gratify his longing to visit once more in a quiet way the scenes and friends of his youth. When a disguise was suggested he shook his head "No," said he, sorrowfully, "my drawl would give me away." Mr. A. C. Benson has in one of his books well depicted some of the annoyances that his own acceptability with readers has brought him. The great Dumas to go back a few decades, probably enjoyed all the popularity he achieved; but the later attachment of his name to works rather feebly imitative of his genius might not have pleased him so well. Walter Scott was another who suffered at the hands of unscrupulous imitators. A writer in the New York "Evening Post" calls attention anew to pseudo-Scott catchpenny publications foisted on an unsuspecting public in the days before the author of "Waverley" had revealed himself. "Walladmor" came out in Germany as an attempt to supply the demand for a Waverley novel at the annual book-fair when no genuine product was forthcoming; and, nearer home, one William Fearman boldly issued a fourth and fifth series of "Tales of My Landlord" as from the hand of the Gandercleuch schoolmaster and parish clerk, Jedediah Cleishbotham. These spurious romances, "Pontefract Castle" and "The Fairy of Glas Lyn," their unscrupulous fabricator extolled as equal in merit to their predecessors in the series, and he wrote an impudent letter to John Ballantyne in answer to the bookseller's protest against the fraud. But Scott refused to take any action in the matter, confident that the counterfeits would enjoy but a brief currency; and he was soon proved to be in the right, as the bogus "Tales" failed to reach even a second edition, while the genuine ones have been reprinted hundreds of times.

M. Thoulet discusses such cases in *Les Annales de l'Institut Océanographique* and suggests a plausible explanation. He thinks we must accept the idea of some sort of fixation around the pebbles of an envelope of air or vapor of water. The density of the body transported would cease to be that of the pebble, and become that of a mass of combined solid and fluid (or gaseous) matter, which would be sensibly lighter with respect to its volume.



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Even today carrier pigeons are utilized as news-bearers in isolated parts of Europe.

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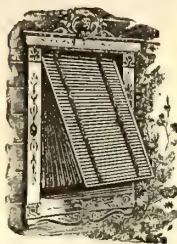


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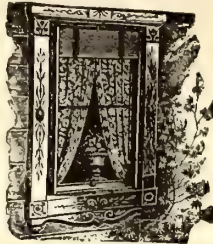
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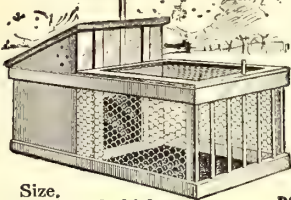
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## NEW YORK'S CAVE OF STALACTITES

ONE of the most noteworthy forthcoming exhibits in the Mineral Hall, at the Museum of Natural History, New York, will be the representation of a beautiful cave of stalactites and stalagmites. This will be a reproduction of almost an entire cavern recently discovered in the Copper Queen Mine, at Bisbee, Ariz. Here, a quarter of a mile below the surface, during the mining operations of blasting for copper, a spacious chamber was uncovered containing a series of terrace-like grottoes adorned with a wealth of magnificent and many-colored stalactites and stalagmites. Dr. Douglas and the mining company placed the find at the disposal of the museum. Dr. Edmund Otis Hovey, curator of geology and invertebrate palaeontology, with three assistants visited Bisbee to collect and bring back the original material so as to form an exact reproduction of the Arizona cave. A half a hundred boxes, containing the choicest formations from the walls, floors, ceilings, etc., were brought back. They weighed from one pound to nine hundred. The delicate task of setting up the pieces in the cave at the museum is being executed by Mr. William Peters, artist of the museum staff, who accompanied the expedition to Arizona.

A steel frame, 12 feet high by 8 feet wide, forms the outside of the cave, which will be covered with limestone blocks, taken from the mountain under which the cave was found. These wonderful formations of stalactites and stalagmites are made through the evaporation of percolating waters. The most striking feature of the reconstructed cave will be a stalagmite 3 feet in diameter and 3½ feet high, of a beautiful green color, and weighing about 900 pounds. This stalagmite is remarkable on account of the radiating clusters of pointed calcite crystals thickly set all over it but diminishing in size from the bottom of the column upward.

## THE GOLD LIONS OF PEKING

FRONTING the imperial palace at Peking are two gold lions of enormous size which, if we are to believe the mandarins, are of solid gold and have been there since time immemorial. When the combined armies of England and France advanced on Peking in 1860 the Chinese painted these statues gray in order to make the Europeans believe that they were of bronze, and therefore to insure against their being melted. Later, during the Japanese War, these lions disappeared for a time, but at the conclusion of peace they reappeared in their original position. The value of these relics is said to be incalculable, and they are in native eyes a symbol of the unity of the Empire.

## HUMAN HAPPINESS A BUSINESS ASSET

HUMAN life, says the *Journal American Medical Association*, is gradually becoming recognized as a business asset. This is a new fact in the development of the race. Life insurance companies are realizing that they can increase their dividends faster by cutting down the death-rate than by increasing sales or by reducing expenses. Employers of large numbers of human machines are realizing the surprising fact that, as a cold business proposition, it pays, not in sentiment but in dollars, to take good care of their employees. Business men are learning that well-fed, well-clothed, contented men and women, working in well-lighted, well-ventilated quarters and on



schedules arranged in accordance with our modern knowledge of psychology and physiology, actually turn out more work and better work than underpaid, discontented help, working under uncomfortable and insanitary conditions. Therefore, large corporations are spending money liberally in playgrounds, rest rooms, libraries, gymnasiums, sanitary luncheon-rooms, moving picture shows, safety devices, ventilating systems and similar devices, for the well-being and enjoyment of their employees. If one asks these men why they are doing these things, they will disclaim any charitable or philanthropic motives. "This isn't charity," says one firm, "we want that clearly understood. This is simply good business management and common sense. A well man is of more use to us than a sick man. A happy, contented woman turns out more work and better work than an unhappy one. Therefore anything we can do to make the people who do our work at ease in mind and body we regard as good business management, just as we regard fire insurance, improved machinery and labor-saving devices." The firms that have realized the enormous importance of this discovery are already reaping the benefits. The conservation of the health of employees will be a fundamental principle of good business management in the future.

BARRELS

N OBODY knows who invented the barrel. It has been used since time immemorial. Barrels are used for all manner of articles, solid and liquid. There are barrels for holding sugar, salt, apples, potatoes, and so on; for all sorts of oils, from the heaviest lubricants to the most volatile products of petroleum; for beers, wines, and all sorts of beverages. It is contended that the barrel is the strongest structure of its size that can be made from an equal amount of wood. Its contents are frequently the strongest that can be made from liquids. The barrel has tremendous power of resistance to pressure from within and from without. A barrel set on end will, it is claimed, support half the weight of a railway car while the truck is taken from beneath for repairs. Yet the primitive barrel is put together without nails, screws, bolts, or pins—it is entirely self-fastened. The barrel is smaller at its ends than it is in its middle, so that the wooden hoops, self-locking, may be driven on, tightening the staves and pressing the heads into the chimes. Although not calked, barrels are water-tight. A small barrel is a keg, a big barrel is a cask, and a still bigger barrel is a hogshead.

STRANGE BUTTERFLIES

M OCK, the well-known entymologist who collects for the private museum of the Hon. Walter Rothschild, recently procured a jet-black butterfly, valued at five thousand dollars. It is almost as large as a robin, its wings measuring eleven and one-half inches from tip to tip. It is almost furry, so thick is its covering, a necessary protection from the intense cold of its habitat, the Snow Mountains in New Guinea. Aside from the furry butterfly, the discoverer found several new varieties of huge butterflies. "The natives shoot them with the four-pronged arrows which they use in killing birds," he says. "The female giant butterflies are black or brown or white, but the males are splendidly marked in green and gold."

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## STRAW ROADS IN FLORIDA

FINE straw, heretofore regarded as a nuisance and burned by the acre, is coming to the front as a road surfacer in Florida counties that are unable to make immediate expenditures necessary to provide sand-clay roads, says an Exchange. Automobilists who are familiar with them are inclined to favor straw-surfaced roads, if they are well kept, over highways made of clay.

The announcement that Jacksonville would be the southern terminus of the 1911 Glidden automobile tour stimulated all the counties of the State into activity. The necessity for quick action set road enthusiasts and engineers to looking about for something that would make a temporary surfacing and could be handled without delay. Experiments were begun with pine straw and sawdust, which also becomes a nuisance when it accumulates about large lumber mills.

Tests are being made at several points in the State, and some sections have been so well convinced of the value of straw that highways are being built of it as rapidly as possible. St. Augustine motorists and the good road organization of St. Johns County are backing a proposition to finish certain sections of the John Anderson highway from Jacksonville with straw surfacing. This is a trip that will be made by practically every tourist.

At Mount Dora experiments with pine straw have been very satisfactory. If the roadbed is properly smoothed up and leveled as it should be before it is strawed, rains and a little packing makes a surface that is far ahead of a poorly kept clay road. At least as a temporary surfacing pine straw has not an equal. The cost of road building by this method varies from \$25 to \$60 per mile, according to the original condition of the roadbed.

Volusia and Palm Beach are counties which have experimented considerably with pine straw in road building and it is stated that they are proving satisfactory. Lake County has 107 miles of straw road that has been tested. It is found that where roads are used regularly by all classes of vehicles it is necessary to restraw the surface about once a year. The most pleasant roads to travel over in Lake County during wet weather are the straw roads. The estimated average cost of maintaining good pine straw roads has been fixed at \$50 per year per mile.

It is necessary to protect pine straw roads against fire by sand bulwarks, but this same precaution must be taken against the destruction of sawdust roads. Sawdust has not proven so satisfactory as straw, particularly that from the regular cut of lumber. The waste from shingle mills is more on the order of excelsior and gives better results. The less fibrous sawdust is blown away by the winds. The sand barrier problem is one of the small difficulties, however, of pine straw road construction.

## THE USE OF PERFUMES

SINCE perfumes are unpleasant to many people, and are often considered to be in questionable taste, the only certain way of avoiding hostile criticism is not to use them, says the *Youth's Companion*. However, if you feel that you are made happier by them, you may use them—within certain limits!

If you buy the really good quality of pure flower perfumes, and use a very small amount, you are comparatively safe; but

## VALUABLE PAPERS ON CONCRETE REINFORCED CONCRETE and CONCRETE BUILDING BLOCKS

**Scientific American Supplement 1543** contains an article on Concrete by Brysson Cunningham. The article clearly describes the proper composition and mixture of concrete and gives the results of elaborate tests.

**Scientific American Supplement 1538** gives the proportion of gravel and sand to be used in concrete.

**Scientific American Supplements 1567, 1568, 1569, 1570 and 1571** contain an elaborate discussion by Lieut. Henry J. Jones of the various systems of reinforcing concrete, concrete construction and their applications. These articles constitute a splendid text book on the subject of reinforced concrete. Nothing better has been published.

**Scientific American Supplement 997** contains an article by Spencer Newberry, in which practical notes on the proper preparation of concrete are given.

**Scientific American Supplements 1568 and 1569** present a helpful account of the making of concrete blocks by Spencer Newberry.

**Scientific American Supplement 1534** gives a critical review of the engineering value of reinforced concrete.

**Scientific American Supplements 1547 and 1548** give a resume in which the various systems of reinforced concrete construction are discussed and illustrated.

**Scientific American Supplements 1564 and 1565** contain an article by Lewis & Hicks, in which the merits and defects of reinforced concrete are analyzed.

**Scientific American Supplement 1551** contains the principles of reinforced concrete with some practical illustrations by Walter Loring Webb.

**Scientific American Supplement 1573** contains an article by Louis H. Gibson on the principles of success in concrete block manufacture, illustrated.

**Scientific American Supplement 1574** discusses steel for reinforced concrete.

**Scientific American Supplements 1575, 1576 and 1577** contain a paper by Philip L. Wormley, Jr., on cement mortar and concrete, their preparation and use for farm purposes. The paper exhaustively discusses the making of mortar and concrete, depositing of concrete, facing concrete, wood forms, concrete sidewalks, details of construction of reinforced concrete posts, etc.

**Scientific American Supplement 1586** contains a review of concrete mixing machinery by William L. Larkin.

**Scientific American Supplement 1583** gives valuable suggestions on the selection of Portland cement for concrete blocks.

**Scientific American Supplement 1581** splendidly discusses concrete aggregates. A helpful paper.

**Scientific American Supplement 1595 and 1596** present a thorough discussion of sand for mortar and concrete by Sanford E. Thomson.

**Scientific American Supplement 1586** contains a paper by William L. Larkin on Concrete Mixing Machinery, in which the leading types of mixers are discussed.

**Scientific American Supplement 1626** publishes a practical paper by Henry H. Quimby on Concrete Surfaces.

**Scientific American Supplement 1624** tells how to select the proportions for concrete and gives helpful suggestions on the Treatment of Concrete Surfaces.

**Scientific American Supplement 1634** discusses Forms of Concrete Construction.

**Scientific American Supplement 1639** contains a paper by Richard K. Meade on the Prevention of Freezing in Concrete by Calcium Chloride.

**In Scientific American Supplement 1605** Mr. Sanford E. Thomson thoroughly discusses the proportioning of Concrete.

**Scientific American Supplement 1578** tells why some fail in the Concrete Block business.

**Scientific American Supplement 1608** contains a discriminating paper by Ross F. Tucker on the Progress and Logical Design of Reinforced Concrete.

Each number of the Supplement costs 10 cents.

A set of papers containing all the articles above mentioned will be mailed for \$3.40. Send for a copy of the 1910 Supplement Catalogue. Free to any address. Order from your Newsdealer or from

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even then certain kinds should be avoided. Gardenia, Heliotrope, Lily-of-the-Valley are among those to which many object.

In using any perfume, keep a sachet among your clothes, rather than use a form that has to be applied. The best kind of sachet powder—one that almost everybody likes—is one of pure violet and orris. This gives a fragrance that is pleasant and yet hardly noticeable.

Avoid anything containing musk or ambergris—they are the hall-marks of everything which you do not wish to have associated with you. Remember that if you make yourself conspicuous—as you do if you use strong perfumes—you challenge criticism, and if there is any detail of your appearance that is not quite perfect, it is emphasized.

#### AN HISTORIC BELL

THE enthusiasm of the collector, says an exchange, expends itself on objects of many kinds; but few collections are so interesting as that of Mr. Frank Miller of Riverside, California, who has spent a great many years and a great deal of energy in getting together his remarkable collections of over three hundred bells.

Every quarter of the globe, every oddity of shape and material, almost every historical era is represented. There are bells from the United States, Mexico, England, Scotland, France, Spain, Germany, Holland, Belgium, Russia, Sweden, Switzerland, Italy, Greece, Turkey, Egypt, Arabia, India, Ceylon, Tibet, Borneo, Burma, China, Manchuria, Japan, the Philippines, Alaska and the Hawaiian Islands. There is a cow-bell with the name and family arms of Pope Paul III, who excommunicated Henry VIII. It was used on the bell cow of the Vatican herd of that day. A huge bell from Avignon was once part of the city clock in the town of the Popes. A ship's bell once tolled the watches on one of the vessels that carried the unhappy Acadians from their homes, as Longfellow's poem of "Evangeline" tells. There is an iron bell from a temple in Mukden, taken by Japanese soldiers in the Russian war. The very bell which hung in the chapel of Molokai, where Father Damien ministered to the lepers, is there. One bell comes from a monastery near Lhasa, and another is a Chinese stone bell, probably over two thousand years old.

Perhaps the most interesting of all is one that was cast for a church in Valencia, Spain, in 1247. At that time King James of Aragon had just added Valencia to his dominions, and was establishing Christian churches all over the province. The inscription cast on the bell bears the names of the Virgin Mary, to whom the church was dedicated, of Jesus, of the King of Aragon, and of the bell-founders Quintana and Salvator, as well as the year in which the bell was cast.

The special value of this bell lies in the fact that it is the oldest dated bell in existence. Until Mr. Miller found it in the scrap-heap in a London bell-founder's shop, that distinction was held by a bell in Fribourg, Germany, which bears the date 1258.

How this fine old bell got to London can only be conjectured. It may have come as a ship's bell on one of the ill-fated Armada, or as a papal present to an English monastery, or as booty from some of the daring raids of Sir Francis Drake on the coast cities of Spain. However it got there, no one suspected its value, or indeed its existence, until Mr. Miller unearthed it. Once found, it was not so easily got out of England, for the British Museum learned of the discovery.



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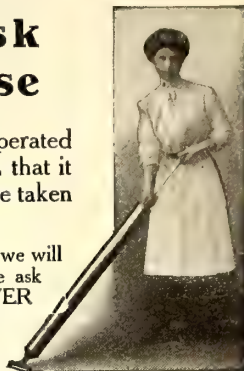
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## ONIONS AND ROMANCE

ONIONS and romance, on second thought, may not be so utterly incongruous as they sound at first. There is a pretty web of legendary romance woven about almost every vegetable and flower that grows—even the onion. It may not enhance the market value of peas and beets to know the traditional lore in which they figure, it may not save our cabbages from cutworms to be aware that the man in the moon was there for stealing his neighbor's cabbages on Christmas Eve, it may not make Roses and Lilies smell the sweeter nor give Violets and Hyacinths a more regal hue to have learned all the fanciful stories that centuries of poetic imagination have heaped around them, but of one thing we may be sure. This curious knowledge—and for some reason such things seem always to stick in one's brain—will increase our thought and regard for whatever living thing it may be connected with and that is well; in the second place it gives those same plants a distinctive personality in our eyes and that is better; lastly, it feeds and stimulates our own imagination and that is best of all. Dive into the plant lore books some day and browse around and see what an entertaining time you will have besides getting the opportunity to feel superior to your prosaic neighbor who doesn't know anything about such matters.

And now, you say, what has all this to do with the home or garden? This. There are few of us who do not go about a good deal in places where there are many beautiful things to be seen—things that might give us suggestions for the adornment of our own houses and gardens. The man who stands on his hind legs and looks out of his eyes is the man who is going to absorb ideas that must eventually bear fruit. Why not cultivate this faculty and press it into the service of home and garden improvement? Little things count for much and it is the little things we should train ourselves to see. It may be a pretty trifle that we can turn to good account for some daily household use, or it may be a method of garden arrangement that has never occurred to us, or perhaps some flower or shrub we are not familiar with. At any rate why not keep eyes wide open, ever on the lookout for some new thing that we may advantageously add to our present equipment? Interchange of ideas has been the motive power of civilization, but interchange of ideas can take place through eyes as well as ears.

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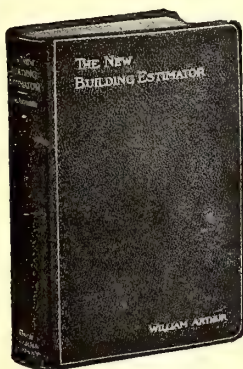
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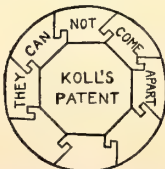
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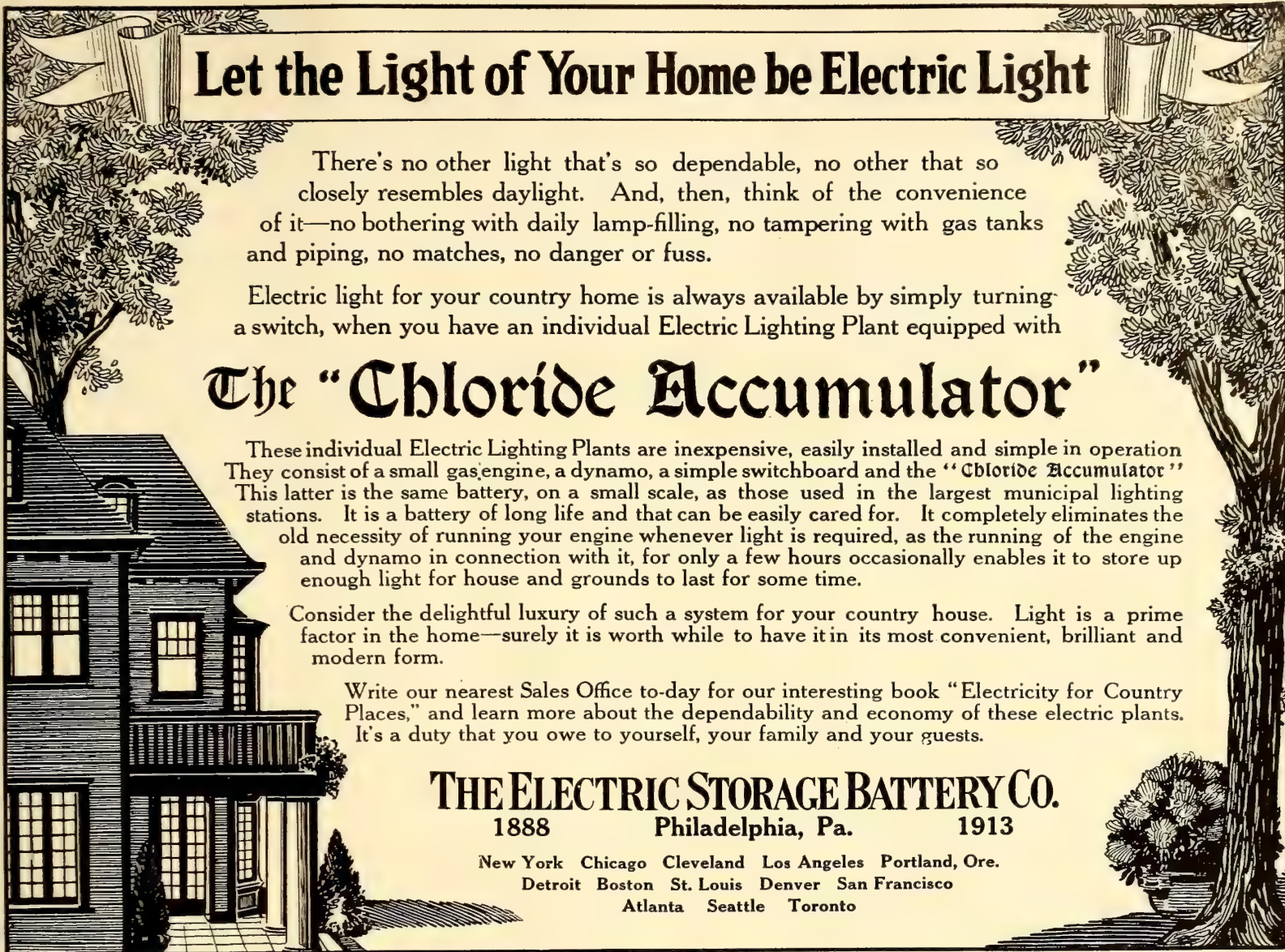
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novice can make many useful and ornamental objects of cement for the adornment of the home or garden. The author has taken for granted that the reader knows nothing whatever about the material, and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with many half-tone and line illustrations which are so clear that no one can possibly misunderstand them. The amateur craftsman who has been working in clay will especially appreciate the adaptability of concrete for pottery work inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing which is necessary with the former material. The information on color work alone is worth many times the cost of the book inasmuch as there is little known on the subject and there is a large growing demand for this class of work. Following is a list of the chapters which will give a general idea of the broad character of the work.

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B. S. Chemistry, University of Vermont.  
B. S. in Chemistry, Mass. Inst. of Technology.  
H. M. DEAVITT, Chemist  
160 North 5th Avenue  
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Chicago, April 5, 1912

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This is to certify that I am familiar with the formula used in Hygienic Kalsomine, manufactured by Adams & Elting Co., Chicago, and can say that this formula contains one of the strongest germicides and antiseptics known to chemical science.

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We prepared one of our laboratories with a light green shade of your Kalsomine and were unable to grow germs in this room, while the rooms that were not treated with your Hygienic Kalsomine the bacteria flourished. We also prepared cards with the different shades of your Kalsomine and on these exposed various disease producing organisms. We found that the germs were killed in each case, as there was no growth when they were transferred to culture media.

For the above purpose we used Tuberculosis, Typhoid, Diphtheria and Staphylococci or pus germs. This laboratory has concluded that your Hygienic Kalsomine is a germicide.

Very truly yours,  
J.H.M.-F.E.F. Signed J. H. MATTHES





## MAY POULTRY-WORK

By E. I. FARRINGTON

"Chicks hatched in May  
Make hens that lay"

THE verse maker's doggerel is an accurate statement in so far as it applies to the smaller breeds. Leghorn, Ancona and other Mediterranean pullets will begin laying in October with ordinary care, if hatched the first week in May. If grown rapidly, they may start in September, but this is not an end to be sought. September eggs from pullets are likely to be small and unsatisfactory. Pullets beginning to lay in the middle of October may be depended upon to produce eggs of good size and to make a creditable Winter record. It is not unusual for even Plymouth Rocks, Wyandottes and Rhode Island Reds to commence laying before November when hatched early in May.

Late hatched chicks are easier to raise than the early birds, for they may be put on the ground right away, and chickens never thrive so well as when they have solid earth under their feet. If the big breeders are able to get their youngsters into outdoor runs by the time the downy birds are ten days old, they are happy, although the month may be February.

It is an easy matter to supply the late hatched chicks with green food, while if they can be given a wide range, they will get many bugs and worms to properly balance the grain rations. And a chick much prefers balancing its own ration, rather than to have some one balance it for him. It is claimed, too, that there is commonly a preponderance of pullets among the chickens which are hatched as late as May.

It is one thing to hatch chicks and quite another thing to raise them. Yet poultrymen are learning the science of chick growing. Already they have found that close attention to details is imperative, but that coddling is a waste of time. A great advance was made when the old-fashioned wet mash gave way to dry feeds. The point for amateurs to remember now is not to begin feeding too soon, to watch out for lice and to avoid tainted ground.

There is no reason for feeding a chick before it is forty-eight hours old. In point of fact, another twenty-four hours might be added without harm, but the conscience of the average amateur rebels at any stretching of the two-day limit. The yolk of the egg absorbed into the abdomen just before the chicken is hatched contains a large amount of nourishment for such a tiny body.

I once heard of a man who got up at night to feed his chickens an extra meal by lamplight. That was wasteful coddling. It is well to feed four or five times a day for the first few days, but three times a day soon becomes often enough. If a hen is mothering the chicks, she usually will see to it that they eat little the first two or three days; she will eat the rations herself if necessary, or scratch the grain out



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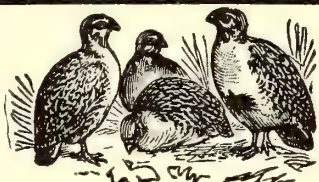
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of sight. When a brooder is used, the operator must depend upon his own intelligence. In some instances, it seems to be less than that of the hen.

When infertile eggs have been tested out of an incubator, they may be boiled hard, then crumbled without removing the shell, and given as the first feeding, to be continued two or three days, with the addition of granulated or pinhead oats or of rolled oats. The egg is by no means indispensable, however; the oats make an excellent first feed alone. After a few days finely cracked corn and cracked wheat may be fed.

The most common and perhaps the best plan is to feed a good commercial chick food after the first week, or even at the start, without any preliminaries. At the end of a week or ten days a dry mash may be kept before the chickens at all times. It may take the form of a commercial growing feed or it may be simply wheat bran with ten per cent. of beef scraps. It is surprising to see the results sometimes achieved with cracked corn, a very little wheat, beef scraps and bran. To many people such a simple feeding system seems too easy to be dependable. One poultryman on my list feeds with a mash which contains some twenty ingredients, but I fail to observe that his birds are any stronger or hardier than those of other breeders.

Fine, sharp grit and fresh water should be ready by the time the first meal is served. At least, that is the commonly accepted theory. Some iconoclasts give no water for a week; others dip the beak of each chick into the water basin when it is taken from the incubator. In any case, the water receptacle should be so constructed that the chickens cannot climb into it and get a ducking before they get their feathers. Some people use a saucer and place a stone in the middle. There are chick fountains in variety. The ten-cent stores sell an excellent glass fountain for a dime.

It would be a pleasant thing if there were no occasion to talk about lice, but with thousands of chicks succumbing each season to the ravages of these pests, the subject is not one to be avoided. There are several kinds of lice, all bad, but some worse than others. Worst of all is the kind which sticks to the head and is not killed by the powder which will keep the other kinds in subjection. A little lard or vaseline—a wee bit, as Harry Lauder would say—is the remedy to use for this villain, being applied to the head of the chick. Of course, incubator-hatched chicks have no vermin at first. After a time they seem to come, almost spontaneously.

Tainted ground means ground on which poultry has been kept for several years and which has not been properly renovated by growing crops. It is the bane of the poultry business. It has wrecked the hopes of hundreds of amateurs, and scores of big commercial plants have been driven to ruin by it. By all means get the chicks onto fresh ground—grass, if possible.

In some sections many chickens are lost through the depredations of sharp-eyed hawks. White chickens are somewhat at a disadvantage on range because they are easier for the hawks to spot. Heaps of brush scattered about, in which the youngsters may seek refuge when they see the shadow of the big bird, help a little. When there is a yard, wires or netting may be stretched over it at intervals to intercept the hawk when it makes its low sweep. Guinea hens are valuable in the country, for they are certain to give loud-voiced warning when a hawk appears in sight.

After the season is somewhat advanced,

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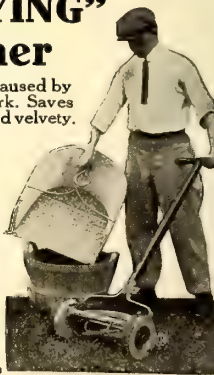
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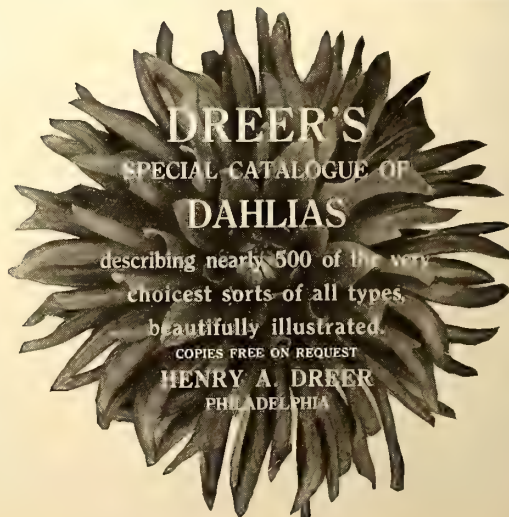
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the chickens may be allowed to run in the corn, and there is no better or safer place for them. One prominent breeder of fancy fowls makes a practice of placing all his chickens in little coops along the side of a corn field. Then he feels a reasonable degree of security when he goes to town.

When chickens are yarded, one or two often seem to develop an early disposition to fly out: Unless their flight feathers are clipped, they will come to cause considerable trouble not only by habitually scaling the fences themselves, but by teaching other birds to follow their example.

In order that they may be moved about easily, small, light coops are advised for growing chicks, except when they are brooded and reared in colony houses. A kind of wall board is now being used by some breeders. It is light, as a matter of course, and said to be waterproof.

A very serviceable coop may be made by covering a light wooden frame with chicken wire and fastening a good grade of roofing paper over it. The expense of such a pen is small and it will last for several years. A large poultry house made in this way has been used in a suburb of Boston for seven years and is in pretty good condition yet.

The Summer coop should be well ventilated; in warm weather the open front type is by all odds the best. A floor is not needed. It is better not to have one, indeed, if the coop is to be moved at frequent intervals. Over-crowding is to be avoided; it is better to raise a few good birds than twice as many poor ones. Chickens kept in crowded quarters are not likely to become strong and vigorous. The chicken houses on some plants seem patterned after the tenement houses in the big, congested cities. And the results are as bad for poultry as for people.

If the young chickens and the mature fowls have a common feeding ground, as often is the case, the youngsters stand a poor chance in competition with their elders. The best plan under such circumstances is to make a crate in which the chickens may be fed, the bars being far enough apart to admit the young stock but too close together to let the older birds through. Then the chicks will be able to eat their meals in peace. An old strawberry crate will answer the purpose very well. This plan may be followed, also, when it is found that the stronger chickens in a flock are crowding the weaker ones away from the feeding dishes. When it comes to obeying primordial instincts chickens and humans have much in common.

Green food the chicks must have and May is a good month in which to provide for it by planting Dwarf Essex rape. Besides being a satisfactory green ration for both chickens and laying hens, rape grows very rapidly and will quickly develop new leaves as fast as the others are removed, so that one planting will be sufficient for a season. As a pound is enough for a quarter acre, very little seed is needed for a few rows. The plants should be treated practically the same as cabbage. A planting of kale will provide green food to replace the rape when the latter ceases to be palatable in the fall and will last well into the Winter, not being injured by fairly hard frosts. There are tall and dwarf varieties, both being handsome enough to grow for foliage plants and supplying a large amount of chicken greens. The chickens need not have a monopoly of it, either; kale is delicious after it has been touched by a light frost.



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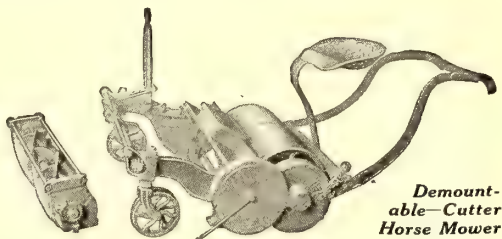
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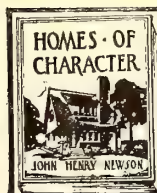
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### LAWN SOILS AND LAWNS

THIS season of the year, when the residents of the cities and suburbs are looking at their lawns with a view of repairing them for the Summer months, it is well to examine the soil to a depth of from twelve to twenty four inches to see if there are any bricks, tin cans, boards and other coarse building debris. The Bureau of Soils, United States Department of Agriculture, says in a Farmers' *Bulletin* that the reason that grass does not thrive well on the average city lawn is that the majority of them have a filler of this kind of rubbish and of course grass will not grow on such infertile material.

"A lawn is the accompaniment of every effort on the part of man to beautify the surroundings of his abiding place," says the *Bulletin*. "The great increase of interest in suburban and rural life has caused a corresponding increase of interest in matters pertaining to the making and maintenance of lawns. Suburban railways, the extension of electric lines into the country, and the return of man to natural ways of living are all factors contributing to the growing interest in matters pertaining to lawn making."

"In general a lawn should be beautiful and it should be useful. Its beauty depends upon the contour of the land, the color and texture of the grass and the uniformity of the turf. The use of the lawn is to provide a suitable setting for architectural adornment and landscape planting. Every device should be employed when working with small areas of ground to give the lawn as great extent as possible. The buildings should be well back, the foundation not too high and the grading of the ground should be slightly convex—that is, a gently convex, rolling surface from the base of the foundation to the street line, rather than concave.

"Bricks, flat tins, boards and other coarse building debris found in nearly all small lawns in the city are very detrimental to the proper movement of soil fluid. The downward movement of water is not seriously impeded by such materials and is probably facilitated. The moisture moves downward until it encounters a brick, for instance, at a distance of three or four inches below the soil level. The water meets with no difficulty in getting to the edge of the brick and then goes nearly straight downward, thus leaving the soil immediately below the brick unsupplied from this new water influx. Now, when the opposite movement of soil fluid begins, the water moves upward until it encounters the brick, and the soil immediately above the brick, which has in the meantime dried out, remains unsupplied with moisture, so that the grass suffers and dries out during a critical dry spell. Bad spots in small city lawns are more often than not found to be due to some such impediment to the movement of capillary water.

"A lawn soil should have a good supply of moisture at all times. It should be able to take care of excess during the wet season by drainage and during the dry season be able to supply stored up moisture from its depths. This adequate water supply is the principal factor in grass growth and the one most difficult to control in a poor soil. It is more important than any added fertilizer and cannot be compensated for by the addition of any amount or kind of chemical plant food. All suggestions regarding lawn soils, their texture, selection and manipulation have been made with one end in view—the creating and maintaining of an adequate water supply in as natural a manner as possible. If this water supply is maintained



effectually by a normal soil, the natural processes which go hand in hand with it, such as proper bacterial activity, aeration and oxidation, soil sanitation, and the supply of plant food generally, are also sufficient for a healthy growth of good greensward."

A soil well adapted to lawns should consist of clay, silt, very fine sand, medium sand, coarse sand and fine gravel. It is this difference in the size of soil particles and in the proportions in which they are present in soils that has given rise to the different classes of agricultural soils, such as the clays, clay loams, sands and sandy loams. This difference determines the texture of the soil. The texture is a particularly important factor in a successful lawn, as it has a very marked influence on the kind of grasses or combination of grasses and clovers best suited to the soil; on its ability to hold sufficient moisture to carry the grass through a prolonged drought; on the ease of establishing good natural drainage; on the account of aeration, and on other requirements.

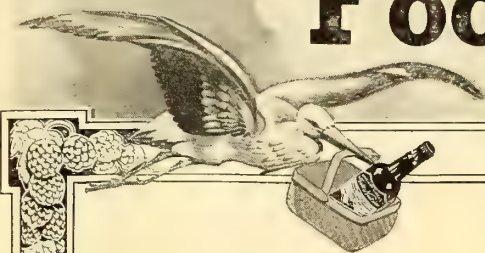
The clay soil usually makes very strong lawn soils, giving a dense sod. The clay loam soils, when well drained and carefully handled, are well suited for the establishment of an excellent greensward. The silt loam soils are ideally adapted to lawn making but they must have good drainage and be liberally supplied with organic matter. The loam soils, when they have good drainage and contain sufficient organic matter will maintain good lawns. The coarse, sandy soils are unsuitable for lawn purposes, although certain grasses will grow upon them. A fair lawn may be established on soils of the fine sandy type by paying especial attention to the preparation of the soil and by the introduction of manure or green manure together with bone phosphate and lime in some cases and copious watering during the dry seasons. The sandy loam soils make very good lawns when well drained and well supplied with organic matter.

"Since the lawn is intended to be a permanent feature of the decoration of the place, its endurance or span of life is of utmost importance. In general, grass seeds are small and the surface seed bed for the reception of these seeds need not be more than one inch in depth; but since the grasses as they become established, send out long lateral feeding roots, it is necessary that the soil area available for these plants should be as great as possible. This object can only be obtained by deep cultivation and thorough preparation of at least eight or ten inches of the surface soil. The soil to this depth should be made rich and put into an ideal condition for the development of plant roots.

"Since the lawn is a permanent feature, it is hardly possible to make the soil for the reception of the lawn too rich. Stable manure which has been thoroughly composted and rotted, and which is as free as possible from detrimental weed seeds, is undoubtedly the best material to use in producing the desired fertility of the soil. Forty to sixty loads of well-decomposed stable manure are not too much to use upon an acre of land designed for the greensward.

"Not all grasses are adapted to lawn making. Only such kinds as are capable of making a close turf are ideal for lawns. Most grasses which have creeping root stocks, short joints, and produce long, narrow leaves in abundance about the crown of the plant adapt themselves well to lawn making. Besides this, a desirable lawn grass possesses a pleasing color, which does not change decidedly from season to season, is drought resistant, responds quickly to a change of conditions from Winter to

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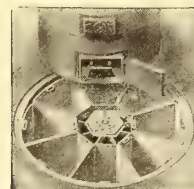
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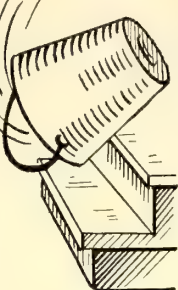
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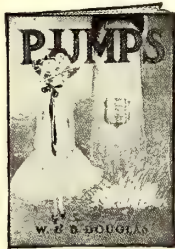
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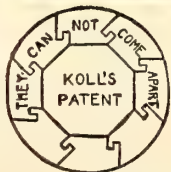


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Spring, and bears repeated clippings with a  
lawn mower. The requirements of these  
grasses are exceedingly exacting, and it is  
not surprising to find the list of such grasses  
a comparatively short and meager one.

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care cannot be exercised. Pure seed, of  
high germination, is of great importance in  
securing a good stand of grass. Pure seed  
is the keynote to a clean lawn, provided  
the work of preparing the land has been  
sufficiently done. Thorough preparation  
involves not merely the mechanical treat-  
ment of the soil to reduce it to a proper  
seed bed, but the use of weed-free manure  
and the adoption of a course of treatment  
previous to preparing for the lawn which  
shall serve to eradicate weeds. Such prepa-  
ration, coupled with pure seed, should give a  
satisfactory stand of grass which shall need  
only the usual care necessary to maintain  
a lawn after it is once established. Too  
much cannot be said in favor of securing  
pure seed, and, if possible, specially selected  
seed. This is of course of considerable  
importance with light seeds like bluegrass,  
red top, and seeds of the bent grasses. In  
the case of bluegrass, select seed weighs  
about twenty-two pounds to the bushel,  
while the ordinary grade of bluegrass, al-  
though it may be called pure, averages  
about twelve pounds to the bushel.

"It is better to use an excessive amount  
of seed and allow natural selection to elimi-  
nate the weak specimens rather than to seed  
sparsely with the hope that the natural  
habits of the plants will be sufficient to en-  
able them to take possession of the entire  
area.

"Bluegrass, bent grass, and the fescues,  
if used in combination, should be sown at  
the rate of three to five bushels of seed  
to the acre. Bluegrass, if used alone,  
should not be used at a rate less than fifty  
pounds to the acre, while seventy pounds is  
better. White clover, if added to the col-  
lection of the above-named sorts, should  
be used at the rate of one peck to the  
acre. Upon sandy or gravelly lands and in  
Spring seeding white clover is an important  
factor, because it germinates quickly and  
covers the ground, affording protection and  
presenting an attractive appearance earlier  
than is possible by the use of other grasses.  
White clover, too, is able to re-establish it-  
self very quickly after periods of severe  
drought, and until the bluegrass, redbottom,  
bent grass and fescues become thoroughly  
established, the white clover will usually be  
in the ascendancy. As the turf-forming  
habits of the other grasses become more  
marked, however, the white clover will  
gradually disappear and give place to the  
other more permanent grasses."

### A SWIMMING POOL AT HOME

By JOSEPH B. PEARMAN

NO one adjunct of a country home is  
productive of more pleasure than a  
swimming pool and possibly none can be  
obtained at an expense so trivial. A home  
may be miles from the ocean or so far  
from the sea that it cannot catch the wind  
off the ocean; or else its location may be  
inland or so far from any body of water  
that open bathing is possible. A swimming  
pool may be constructed anywhere and its  
possession makes possible many of the  
pleasures of the seashore or of the lake.

The swimming pool is gaining in popu-  
larity everywhere and its success consti-  
tutes its strongest argument for its wider  
use. It might be supposed that a swimming  
pool would be a luxury; appropriate only  
upon an extensive country estate, but pos-  
sibly the most successful swimming pools  
and certainly those which afford the great-

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est pleasure to their owners are parts of homes of moderate or very small cost. Ingenuity counts for more than mere dollars and cents.

In arranging a swimming pool its location must be carefully considered. It should naturally be placed in a part of the grounds where at least some degree of privacy may be secured. Where the grounds do not extend over a great area the swimming pool may be so screened by planting that the necessary privacy may be obtained; the spot may be surrounded by tall growing shrubbery or a clipped hedge or else by trellises over which vines may be grown. The space between the pool and the surrounding shrubbery may be covered with grass and its smooth green surface will add much to the beauty of the spot. For the convenience of neighbors a shelter of some kind should be provided. Such a shelter may be constructed of wood treated in almost any way; nothing would be more appropriate than one of rustic work or covered with birch bark, or even of shingles either stained or weathered.

If the country house should be so fortunate as to have a small stream flowing through its grounds, the problem may be greatly simplified; for thus would be solved the problem of water supply which is sometimes the detail most difficult of solution. Where this natural means of water supply is not available one must naturally depend upon the source which supplies the water for other departments of the country home. A very successful swimming pool was once constructed by merely broadening out one spot in its course. The stream therefore flowed through the swimming pool, and as it was sheltered beneath over-hanging bowers of several old trees, its aspect was very rural.

The dimensions of a swimming pool must, of course, depend very largely upon conditions which vary so greatly that size must be determined by circumstances. This may also be said of the depth, although some very successful swimming pools are so arranged that they incline, being about three feet deep at one end and eight or ten feet deep at the opposite end, so that those not yet able to swim and also those more experienced bathers may find the pool equally attractive. A spring board which may be easily arranged, by using a plank of oak or pine, and would, of course, add greatly to the enjoyment of the bathers either large or small.

In this day of the manufacturing of all kinds of concrete, cement and other plastic materials, the problem of a material for use in building a swimming pool need not be difficult. Concrete is frequently used and in other instances the walls are merely bricked up; the floors being also made of brick with the surface covered with cement. Tile in its various forms may be used and in fact almost any material which presents a surface easily kept clean would be suitable. Care must be taken to provide some plan by which the water may be frequently renewed. It is therefore necessary to arrange an outlet by which the pool may be readily drained. Such an outlet would, of course, be at the bottom of the tank while the pipes supplying fresh water would be at the top.

A few years since the planning of a country home made necessary the removal of an old building resting upon a stone foundation and having a cellar about nine feet deep. When the super-structure had been removed the workmen were about to dismantel the heavy and solid masonry when it was seen that a wonderful opportunity for a swimming pool was afforded. The old cellar was floored with white concrete, the



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stone walls both inside and out with snow white cement. At one end a series of steps was built. Due provision was made for filling and draining the space and the result is a swimming pool, the cost of which was out of all proportion to the pleasure and helpful recreation which its use affords. Later on the pool was covered with glass being enclosed in a structure not unlike a conservatory. A space of some six feet extended on all sides of the pool, spread with mats and arranged with cane chairs and settees where the people take sun baths, and this pool which is now used twelve months during the year is one of the most attractive features of a wonderfully interesting estate.

The possessor of a swimming pool may go during the first fresh hours of a Summer morning into a spot where high walls of growing greenery surround a pool filled with fresh, clear water. A plunge into its cool depths will immediately refresh and invigorate, and bring into action every energy of the body. Those most enthusiastic regarding home swimming pools are those who are fortunate possessors and their expression of satisfaction based on experience should be incentive to owners of country homes everywhere, especially in suburbs where their is ample space for such an occasion of everlasting enjoyment for all members of the family both large and small.

### THE PALETTE OF THE ILLUMINATOR FROM THE SEVENTH TO THE END OF THE FIFTEENTH CENTURY

In the opening lecture given at the Royal Academy of Arts last year, Dr. Laurie, according to an article in *Nature*, dealt with the question of the history of the pigments used at various times by painters, bringing together such information as could be obtained by a literary inquiry. Since then he has made an examination with the microscope of a large number of illuminated manuscripts at the British Museum, the Advocates' Library, Edinburgh, and the Edinburgh University Library, from the seventh to the end of the fifteenth century. The result of this examination has made it possible to identify the larger number of pigments used, and classify them according to the centuries and according to different countries, Byzantine, Irish, French, English, Italian, and German manuscripts having been examined.

The general results are to show that during these centuries the palette was practically confined to vermilion, whether natural or artificial, red lead, orpiment, ultramarine and ultramarine ash, azurite, malachite, natural and artificial, verdigris, lakes, and preparations of the nature of Tyrian purple, with the addition of a remarkable transparent green used from the eighth to the fourteenth century, which owes its pigimentary value to copper, although it has not been possible to determine exactly the nature of the compound. A green closely resembling it in appearance and properties can, however, be prepared by dissolving verdigris in Canada balsam or other semi-liquid pine resins. In no case were any specimens of the Egyptian blue which was used so largely in classical times found on the manuscripts. It therefore seems probable that the method of manufacture of this copper silicate was lost before the seventh century.

In addition to these pigments, earth colors were occasionally used, and there are rarely present some pigments which it is difficult to classify. The lake used after the thirteenth century is closely matched by





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lac lake, which was introduced for dyeing purposes about that time, and on the manuscripts of the late fifteenth century a fine lake appears, which in one case has been identified with every probability as madder lake. The tests, however, cannot be regarded as absolutely conclusive.

No fresh light beyond that contained in the known records can be thrown on the mediums used, with the exception that on one late fifteenth century manuscript the medium has been proved to be beeswax.

All the pigments mentioned in the above list were not used in the same countries at the same time. It is possible to show a gradual improvement, for instance, in the preparation of ultramarine from lapis lazuli. The use of a fine verdigris is not found until the beginning of the fifteenth century, and azurites of different quality appear and disappear at definite dates, while a marked distinction can be drawn between the palette used in Byzantine and Ireland, and that used in the rest of Europe from the tenth century. There are also remarkable examples of the use of gold dust, while the laying of gold leaf on raised gesso does not appear earlier than the eleventh century, and only becomes common in the twelfth century.

The whole result of the investigation is to settle with considerable exactness the actual pigments in use, and it is probable that the results will be of value in assisting in fixing the dates of doubtful manuscripts.

It will be noted that the pigments are almost entirely mineral in character. They are in all cases coarsely ground, and the decorative effect is largely due to the coarse crystalline particles resulting in a broken surface.

## EDIBLE LOCUSTS

NOT a few commentators have stumbled over the statement that John the Baptist "did eat locusts," says an exchange. Not aware that in the East locusts are eaten, even to this day, they have suggested that some sort of bean is meant.

Locusts are to-day eaten in Arabia, pretty much as they were in Biblical times. Foreigners as well as natives declare that they are really an excellent article of diet. They are best boiled.

The long, or "hopping" legs must be pulled off, and the locust held by a wing and dipped into salt before it is eaten. As to flavor, the insect is said to taste like green wheat.

The red locust is more palatable than the green kind. Some say that the female is red and the male green, but others contend that all are green at first, whatever the sex.

Locusts must be caught in the morning, for then they are benumbed by the cold, and their wings are damp with the dew, so that they cannot fly. They may be found in Arabia clustered in hundreds under the desert bushes, and they can be literally shoveled into a bag or basket.

Later the sun dries their wings, and it is hard to catch them. When in flight they resemble what we call May-flies. They fly sidewise, drifting as it were before the wind.

They devour everything vegetable, and are devoured by everything animal; desert larks and bustards, ravens, hawks and buzzards like them. The camels munch them in with their food; the greyhounds run snapping after them all day long, and eat as many as they catch. The Bedouins often give them to their horses.



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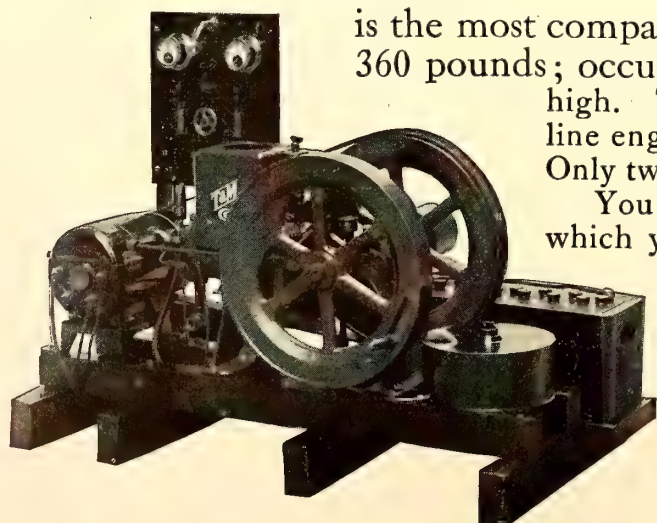
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## THE EDITOR'S NOTEBOOK

### THE VACATION NUMBER

JUNE is not only the month of roses and commencements, but being the beginning of vacation time outdoor things suggest themselves to everyone. It has been the custom of AMERICAN HOMES AND GARDENS to devote its June numbers from year to year to vacation topics, therefore the next issue of the magazine will have as the dominant note of its contributions Outdoor Life and Recreation. Every camper-out will be delighted in an article on "Camp Cookery" which will appear in this issue. An unusually interesting article on Canoeing, written by Mr. F. F. Rockwell, will also appear in the June number. One of the most attractive country homes on the Hudson River will be fully described and illustrated, as also a number of smaller houses, accompanied by their floor plans. Rustic Furniture and "A Windmill Made Into a House" will be among other June features, and the Collectors' Department will be especially strong in this issue. This department will contain an article on the subject of "Liverpool Pitchers," about which little has been written, and also an article on "Early Printed Handkerchiefs," illustrated with specimens from the Drake Collection. One of the most interesting contributions to the magazine will be an article on "Silhouettes," written by a widely known authority on the subject.

THE Collectors' Mart: The attention of readers of AMERICAN HOMES AND GARDENS is called to the Collectors' Department which appears each month in AMERICAN HOMES AND GARDENS in the reading columns of the advertising pages. Collectors are invited to send short descriptions of their wants and offerings to the Collectors' Mart. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the "Collectors' Mart." Photographs should be carefully protected and packed flat.

### FOREIGN TRAVEL FOR AMERICAN TEACHERS

THE Editor takes pleasure in calling the attention of the readers of AMERICAN HOMES AND GARDENS to The Kahn Foundation for the Foreign Travel of American Teachers. The essential object of the Foundation is in no sense to further any special line of individual, and above all academic research. It is to enable men of proved intellectual attainments to enjoy during one year or more, sufficient leisure and freedom from all professional pursuits or pre-occupations, to enter into personal contact with men and countries they might otherwise never have known. It is to enable them to issue from the world of books and their narrow sphere of habitual interests into the broader world of various civilizations and such human interests, struggles and endeavors as go to the making of general civilization.

From a disinterested survey of different countries, some attempt to enter into the spirit of their inner life from the mere contrast, however summarily or imperfectly perceived, of their varying aims and ideals, all living minds must necessarily receive a stimulus, lose prejudices, gain a broader view, a more generous and philosophical outlook on human life and the wider issues of civilization at large. It is in order to increase the number of men who have some personal and direct knowledge of other countries than their own, some understanding appreciation of other civilizations, to give fuller opportunities for such comparisons between them as may gradually lead to a saner, kinder, more accurate and just conception of the world and the general movement of civilization, that these Traveling Fellowships have been founded.

EACH year the Trustees select two or more American teachers, scholars or investigators as the beneficiaries of the trust thereby founded, advance and pay over to each of them out of the principle or income of the trust funds such sum or sums of money in instalments or otherwise as the Trustees may in their discretion determine. This is one of the most interesting "foundations" yet established and its work will be watched with interest.

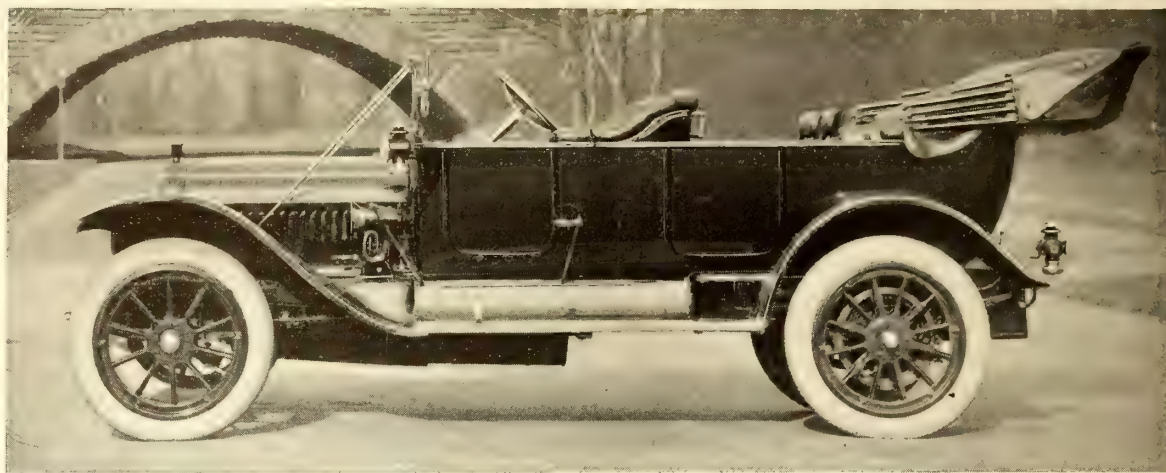
### WASHINGTON'S "PIED PIPER" CRUSADE

ACCORDING to various reports in the daily newspapers, prominent women in the city of Washington have organized a crusade against rats in Centre Market, the chief source of the capital's food supply. Officers of the Public Health Service have been called upon for aid in the projected extermination of the rodents. With Mrs. Archibald Hopkins at their head the women of the National Civic Association propose to take the matter into court and prosecute all dealers who refuse to co-operate in this work. This movement closely follows a campaign waged in the city of Spokane in rat-infested localities. It is a subject worth careful consideration by Civic "House Cleaning" Associations.

### THE GROVER CLEVELAND MEMORIAL

MARCH 18 witnessed the dedication, as a prominent memorial to Grover Cleveland, of the little wooden house where the distinguished statesman was born seventy-six years ago. The Grover Cleveland Birthplace Memorial Association raised the funds for the preservation of the house, of which \$5,000 was contributed by the residents of Caldwell, New Jersey, the birthplace of the late ex-president. The association will need a fund of some \$25,000 for the maintenance of the manse, which it is proposed to raise by public subscription. Until this result is obtained, thus enabling a guardian to be installed, the premises will continue to be occupied by the present residents. The memorial is a two-story frame structure set back from the road behind two great elms. The association intends to paint it white with green trimmings and otherwise restore the house to the condition it was in when occupied by the owners. On the adjoining lot a memorial library will be erected. The sum of \$7,500 has already been donated toward the funds for this purpose.





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*Photograph by Nathan R. Graves*

The problem of choosing a site for a small house is usually one of intensive selection



# AMERICAN HOMES AND GARDENS

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Number 5

## Houses of Moderate Size

By Gardner Teall

Photographs by T. C. Turner



THE domestic architecture of a nation reflects, from period to period, not only the manners and customs of the people, but likewise gives hint of the increased intercourse between nations by reason of the adoption or adaptation of the available features of the architecture of one land to the needs of another. Here in America this is more particularly true, I think, than in any other land. We have recognized the charm of the English half-timber cottage, the picturesqueness of the Italian villa type, the strength of the Scandinavian village houses, and from these and from other models—Swiss,

Japanese, Dutch, Spanish and other examples—we have taken the best as we have required it, at least, much of our architectural inspiration has received its spiritual impetus from such sources, so that now we have been able to evolve for ourselves small houses of every sort, adapted to any site, and fitting the individual family requirements of any homemaker.

There was a time when the homemaker who started out to build a small house felt bound by the old traditions of a parlor, a sitting-room, a library, a dining-room and a breakfast-room, and so many "spare" bedrooms that the servants had to squeeze into the tiny chambers which the old time



The home of Mr. John Hobbs, Pelham Heights, New York, a most successful type of the small house

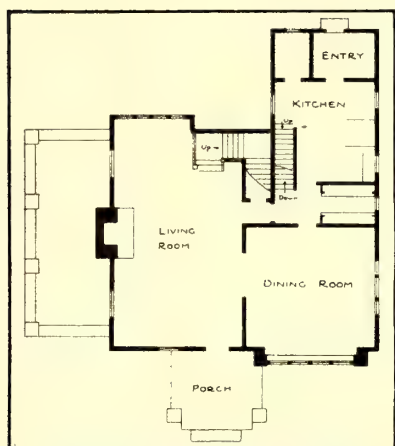




Two views of the living-room in the Hobbs house

house-planners seemed invariably to allot to their comfort, or rather their discomfort, finally finishing off with back stairs so steep that one had to affect the agility of a goat safely to reach the top from the bottom and vice versa.

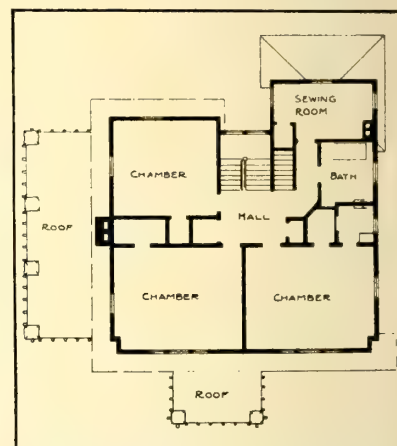
man of to-day who starts out to build a house looks back upon the era of mistakes of his predecessors and finds in these mistakes contrasts which serve as an invaluable lesson in his own progress toward better and more sensible



First floor plan, Hobbs house



Dining-room, Hobbs house



Second floor plan, Hobbs house

Nowadays all this has changed. Our metamorphosis from our domestic architectural cocoon is complete, and we have emerged to the sunlight of happier things. The

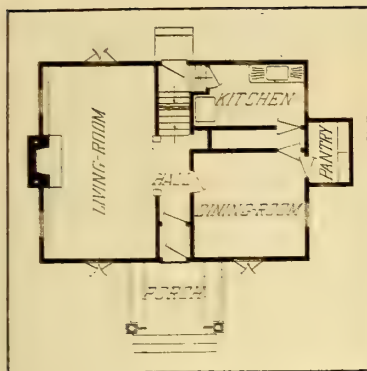
dwelling, a retrospection not without its advantages.

Perhaps we owe less to modern foreign influences than to the models of our own country's Colonial period and,



Three interesting houses at Glen Ridge, New Jersey, practically from the same floor plans

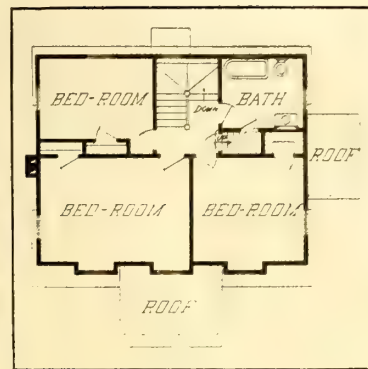




First floor plan



House of Mrs. Wm. J. Tynan, Glen Ridge, New Jersey



Second floor plan

later, to the creative ability of our present day masters of domestic architecture, of which, happily, America boasts of many. As an example of the small house inspired by Colonial precedent, one may take that owned by Mr. John Hobbs, of Pelham Heights, New York, shown on pages 147 and 148, of which the Milligan Company was builder and architect. From the Dutch Colonial type the gambrel roof was derived, while the introduction of stone in the walls of the dining-room corner of the house and in the entrance-porch and the covered veranda is as pleasing as the stone work of the house types of the Pennsylvania Colonial period. This house follows an excellent plan for the first floor and also for the second floor. Although the entrance from outside is directly into the living-room, without intermediary hallway or vestibule, this living-room is so well arranged that this abrupt entrance does not appear to be an intrusion. The porch, which is reached from the living-room by French windows either side of the fireplace, is the most attractive feature of the house. The second floor is given up to three large bedrooms, the bathrooms and a sewing-room. The ample closet room provided by the architect is one of the most successful parts of the division scheme and is well worth study by the prospective house-planner.

At the bottom of page 148 are pictured three interesting houses at Glen Ridge, New Jersey, designed by Frances Tynan, architect. Mrs. Tynan's house (the center one of the three) is again shown in the illustration at the top of page 149, together with the set of plans for the first and second floors of this thoroughly well-planned house. It is

of interest to note that the same floor plans were used, with slight modifications, in the construction of all three houses. This is an instance of the practicability of obtaining distinctly varying exterior effects in a number of houses that follow the same floor plans. Unlike the plan of the Hobbs house, that of the Tynan houses gives entrance upon a vestibule and hall, but both plans have in common the separation of kitchen and dining-room by a passageway. The generous size of the bathroom in the Tynan house will commend itself to the attention of the homemaker, as it will again in the beautiful half-timber small house also pictured on page 149.

This half-timber house is the home of J. A. Klemann, Jr., Bronxville, New York, and was designed by the late C. A. Reed, architect, New York. Here we see how strong the English influence has been, although the fenestration has been planned to allow for more sunlight than is usual in cottages of the European prototype. The Klemann house presents a plan both compact and convenient for the very small family, and it is interesting to note how ingeniously the architect gave to its "best side" the bedrooms, reserving for the other the bathroom, stairwell and closet room. Few small houses have been more picturesquely situated or more delightfully set off by judicious planting than has this very picturesque half-timber house.

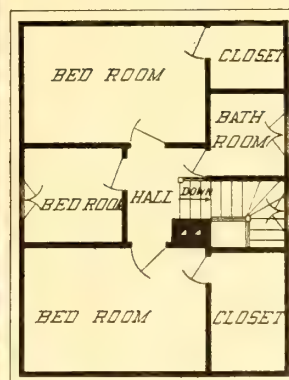
One of the most interesting, practical and original groups of small houses is that at El Mora, New Jersey. All these houses (shown on pages 150, 151, and 152) were designed by Robert C. Edwards, architect, New York, and while the various exteriors are quite different, in many re-



First floor plan



The half-timber small house owned by J. A. Klemann, Jr., Bronxville, New York



Second floor plan





View of a group of houses at El Mora, New Jersey. These houses were constructed according to the same floor plans

spects one from another, these houses followed one plan throughout in their building. The study of the application of a single set of plans to a number of small houses quite different in exterior aspect and often in the finished effect of the interiors is one of unusual interest.

Few small houses have been designed on so perfect a plan. There is ample porch room for outdoor enjoyment in season. The entrance is protected by a small vestibule, an arrangement especially desirable in stormy weather, and the servant who attends the door does not have to pass through the living-room to reach the house entrance. The hall is thrown into the great living-room to extend it and yet retains characteristics of its own. Perhaps no feature more commends itself to comfort than the placing of a fireplace at the extreme end of the living-room rather than in the center of its side-wall. This latter arrangement reflects cheeriness when looked upon from a dining-room across the hall, but that scarcely compensates for the seclusion offered by a

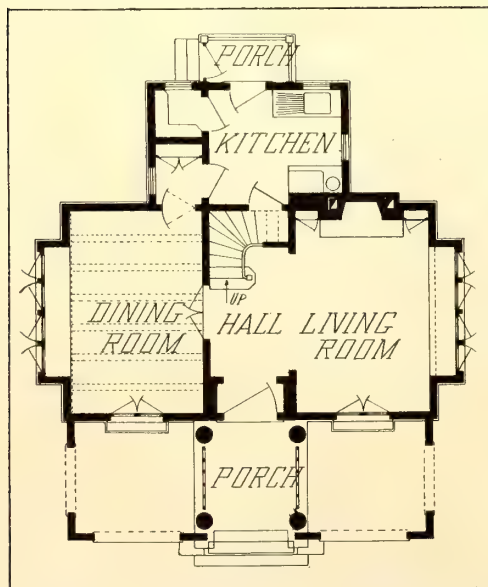
fireplace nook at the end of a room. The dining-rooms of the El Mora houses are admirably arranged, as one will see from a study of the plan on page 150. The recessed windows on the long wall of the room insure a flood of sunlight. The entrance to the kitchen is inconspicuously but conveniently placed and can be hidden by a screen if the owner desires.

The kitchen, though small, is excellent in plan, the light coming from the left when one stands before the sink.

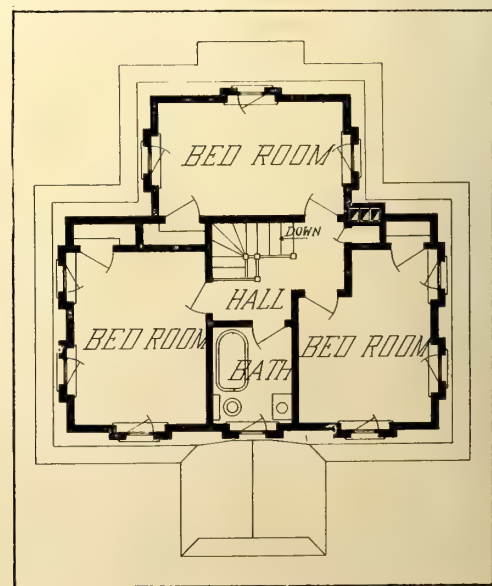
A turning stairway leads from the main hall in each of these houses to the small hallway of the second story. The bathroom is of generous proportions and is placed between the two large bedrooms in the front. Each room is provided with a closet, and the fenestration provides for plenty of sunlight.

It often happens that the homemaker who intends to build a small house comes across a pleasing set of plans of a dwelling whose exterior, on the other hand, is found not to be in accord with his individual taste.

These El Mora houses will illustrate that one need not turn from the consideration of an acceptable floor plan by reason of the fact of the exterior design not meeting one's requirements. Instead, an endless number of exteriors can be evolved to fit a single set of plans, and with this fact firmly impressed upon the home-builder he may take up his problems with renewed interest and enthusiasm. Elsewhere in this number of AMERICAN HOMES AND GARDENS appears an article on the subject of the site for the small house. The very fact that the small house usually has but a limited area for its location makes it necessary for the home-builder to give careful thought to the matter of the fitness of



First floor plan



Second floor plan



the edifice for the site it is to occupy.

The fitness of the house to the site is hardly more important, however, than the making of both house and site into a home by the careful and tasteful planning of the grounds, which must be done if really successful results are to be attained. This is even more important in the case of a small place than of a large estate, where the mere extent of the grounds may be relied upon to afford a certain interest. A small place is generally so closely sur-

rounded by other small places that very little opportunity is given for the proper expression of its individuality. Moreover, its neighbors are apt to represent many types wholly at variance with its own, so the only possible solution, if solution it may be called, of so complicated a matter, lies in the studied treatment and planting of its small grounds.



Stucco house, El Mora, New Jersey

The houses at El Mora of which pictures are shown are fortunate in being surrounded by trees, which bring houses of somewhat different types into a harmonious grouping. Where such advantages as are afforded by the presence of trees do not exist, much the same effect may be gained by the judicious planting of shrubbery and particularly by the setting out of hedges, which may screen the spaces about service yards or be used in other places where their use seems to be

appropriate. The planting of hedges to define the extent of small grounds when properly employed is very effective, but for the very small place the hedges chosen must be those which will serve merely as decorative marking borders. Another plan is that of treating the lawns about a group of houses as a unit, using nothing to define boun-



Two of the group of houses at El Mora, New Jersey





Shingle and concrete house, El Mora, New Jersey

daries, but grouping shrubbery about verandas, in the angles of buildings, or in other places where good taste seems to suggest its use. This, of course, requires neighborhood co-operation. Many groups of suburban houses have been unified and brought into more sympathetic relations than might seem possible by using upon all the houses trellises of the same design and painted a uniform color, and also by screening the drying yards with tall hedges trimmed to a uniform height. These hedges really connect the houses and the entrances to their service-yards are under arches of green formed by training and clipping the hedges into this form.

Much of the confused appearance of the average suburb might be avoided if those whose homes are to be built therein would plan with some regard to harmony and unity of effect. The beauty of an English village is due very largely to the fact that the houses, even though they be very small and placed closely together, belong to one definite and distinct style. In several instances in America much the same effect has been achieved, and the wisdom of this plan can hardly be understood unless one has seen a certain suburban village; which must be nameless, which contains houses built in every one of the more popular styles, besides one building in wooden Gothic and another which is apparently a mild suggestion from the Chinese.



Small house, frame construction, El Mora, New Jersey

Added harmony of effect may be secured by using the same building material for houses placed closely together, or, if this cannot be done, by the use of the same colors upon the walls or for such trimmings as may require paint. The house of small or moderate size is the house which is most in demand. The most interesting architecture of the day is in houses of just this type, and no department of American architecture exhibits more encouraging progress in construction as well as in design. Indeed, to any one conversant with the trend of small house and small garden development, it is evident that an eruption of architectural and diminutive landscape or garden talent is sufficiently ripe, to bring about a multiplication of a single house or any one of a group of houses, for instance, such as those which grace El Mora with their interiors all built on the same plan (and which is all so homogeneous), and to place them on lovely curving countryside or suburban roads, streets and lanes as laid out in English villages. The charm and consummation of creations such as these are well within the art of dotting the borders of the lesser thoroughfares with small houses and grounds, which are types in fact and not in ideal, pictures that have passed the stage of the first rough sketch and now appear as gems befitting their neighborhood, while avenue, boulevard and promenade can be made to put on immortality of stone and marble majesty, at the west end of town.



Small house, shingle construction, and detail of same, El Mora, New Jersey





The path-approach to the small house may be planned so that by judicious planting the premises will appear more extensive than in reality they are

## Small Gardens for Small Places

By F. F. Rockwell



AMERICA is so big, our undertakings along all gardening lines have been so new to our experience, that taking into account our interest in things that were extensive in their operation, we have, until recently, been giving less attention to the smaller problems.

In the art of gardening at least we have now reached a turning point in this respect—and "gardening" is here used in the wider sense; not a bed of flowers or a patch of vegetables, but what might perhaps be more accurately connotated to American readers by the term landscape-gardening, or garden-scaping. The two last terms, however, are not synonymous. In fact, so little attention have we paid to this subject that there is, as yet, no adequate vocabulary in which to discuss it. We must realize the fact that in many things other countries can lend us ideas that will be to our advantage to adopt or adapt, as for instance, England, France and Japan in the matter of private and of amateur gardening. There, and especially so in Japan, gardening is a real part of the every-day life of the people. Up to a comparatively recent period its consideration in America, since Colonial times, has been largely incidental and superficial. Fortunately this

is changing. Nationally we are now settling to a realization that the houses we are building and the grounds they are occupying may be in our personal possession for some time to come, or handed down to our children, and it is impressing itself upon us that it is worth while to make our homes as beautiful and as permanent as we possibly can. Suburban sections, instead of being merely temporarily occupied until "business" grows out to them, are becoming settled in the expectancy that they will continue to be residential sections and being improved and built up accordingly. Hence one finds many well-built and artistic houses, surrounded in the majority of cases by limited ground space, where the owners' ideas of garden-scaping have for the most part been obtained only from the expansive and expensive (and often inartistic) "estates" of the countryside—a model absolutely unsuited to his own requirements.

### THE FIRST LAW OF GARDENING

The first law of gardening is that of *proportion*. Now the owner of two or of twenty acres may have room for a little of everything in his layout—and as the person who plans it for him is likely to be the one who is selling him the plants, shrubs and trees for the job, he is very likely to *get* a little of everything. But you



A pathway leading towards the boundary line of a neighboring lot may be so planned as to lend an effect of spaciousness to the comparatively small acreage





Shrubbery, a massing of flowers and a garden seat arranged in this manner will give even the small lot a "garden" atmosphere

(and I purposely make this personal), with fifty or a hundred feet frontage and a depth of a hundred or possibly two hundred, or (if you are so fortunate), with double or treble those figures, you have an entirely different problem to solve—and incidentally one in which you will probably take a great deal more personal pleasure than the owner of the twenty acres before mentioned. As your canvas is so limited that you cannot plan to spread thereon a full size landscape, you are under the necessity of doing one of two things, either taking a small section full size, or a more inclusive composition on a very greatly reduced scale. The Japanese are the only people who have successfully attempted to follow the latter course. Their miniature gardens and landscapes are marvels of beautiful art. They are also marvels of an infinite patience and a technical skill which in this country we have not yet begun to dream of attaining. Therefore *the first step in planning your garden space is to decide what to leave out*. You will not have room for conifers, flowering shrubs, hardy borders, old fashioned garden, Rose bed, and all the other possible features. Therefore decide, and decide at the beginning, what to omit. Next comes the equally difficult task of deciding what to admit.

*The second principle in garden building is unity*. Nothing should be admitted which does not fit into its place—which is not only beautiful in its self, but is also a legitimate part of the whole picture. A crimson Rambler Rose, for instance, may be a very desirable thing and yet there are many combinations in which one should not be used.

The third thing to aim for in your garden building is *finality*. Let it begin somewhere and get somewhere, not be

simply a collection of pretty flowers or beautiful plants—a botanical patch-work quilt—that has no more "composition" than a piece cut from the middle of a Huckleberry pie—no particular features of interest, no high lights or low lights.

Finally, let the gardening fit the home. Just as the garden as a whole should be considered, and not merely the individual plants in it, so house and garden together should be in proportion and harmony. It is not getting the layman into water above his neck to describe briefly the general styles of garden-scaping—the natural, the picturesque, and the architectural. The first is, as its name implies, an arrangement which strives to make things look just as though they grew there; the second tries to put rather more emphasis on the artistic, or even the very slightly grotesque, the forming of a picture, as in a Japanese garden; and the architectural is the formal and somewhat stiff—straight lines, matched curves, evenly balanced proportions, mathematical precision. The last of these, however, is not adapted to achieving the pleasing illusion of spaciousness, which we are generally desirous of creating in planning the small garden for the small place, and therefore, unless the character of the surroundings and the house seem to demand it, this style of treatment should not generally be employed.

#### PLANNING THE GARDENScape

Such general principles as the above must be kept in mind by him who would make the most of the garden possibilities which a small place offers. "All this," you may say, "sounds good on paper, but how shall I employ it in arranging my front yard?" Proceed along the following lines. In the first place, make up your mind to make a



*definite plan.* Set out your trees, shrubs and Hardy Perennials, yes, and even Annuals, on paper at first; then you can move them about until they "look right," without loss of money and disastrous results.

One of the things that is hardest for the amateur gardener to realize is that the effect of profusion, of quantity, depends more upon *how* the plants are used than upon the *number* used. So arrange your plants that as many of them as possible can be seen from any one point; this you can accomplish only by keeping an open center, a further advantage of which is, that a good, well-kept lawn is one of the most beautiful features which any place can have. Instead of having your garden terminate with a high board fence or an iron prison-grating, so plan it by the use

of a few tall growing things, a hedge or even a narrow border of such Annuals as Sunflowers and Ricinus (Castor Oil



Here one sees how delightful a little garden may be made, an adornment to any home

Bean) that there is left a suggestion and a possibility at least of "something beyond." Not only plant the tallest things at the back, but in front of these put lower things and in front of these again still lower ones until you get down as near the ground level as possible. This not only keeps all the plants in sight and prevents their hiding one another, but in this way even a very narrow border may be given an appearance of depth, that is truly wonderful.

These several points may be emphasized with effect in planning the small garden for the small house.

#### MATERIALS FOR A SMALL GARDEN

Although there is room here for not even a very brief description of the various things available to the gardener seeking to make the most out of his small area of space, nevertheless the following suggestions may be useful. As a general thing it will be better to try to



Clumps of flowers massed above are excellent substitutes for small gardens, when otherwise one would have no garden at all



stick to things that are of a small size—for instance one often sees a giant Hydrangea placed where, as far as the size of the grounds or the house is concerned, a shrub of about one third of its dimensions would have been much more suitable. Also, until you get your grounds permanently arranged you may find it very convenient to make use of Annuals where eventually you may expect to have hardy shrubs or herbaceous Perennials. In this way, tall Cannas, Castor Beans, Sun-flowers, Summer Cypress (Kotchia), and other things of a similar nature can be made to do while you are waiting to get more expensive things, for in most cases the garden will have to be built up gradually, year after year, and this is infinitely the best way to make it.

For the hardy border, material is almost unlimited, and is described in detail in several of the leading catalogues. In ordering, you should exercise care or seek the advice of your nurseryman, to select things which are suitable to your climate, and furthermore (if you have not the services of a gardener at your disposal) those which will not spread, thus crowding out other things and causing trouble generally. For masses, low beds, borders and edgings where the Annuals are used, you will be surprised at the much more striking and artistic effects you can secure by the use of single varieties and solid colors in masses rather than by an assortment of various things. This is another point



Every home needs its flower garden, large or small

which it is very hard to make the beginner believe, but which he will be convinced of if he can once be persuaded to try it out.

The Annual Climbers are another class of plants which are as a general rule altogether too much neglected. They can frequently be used with telling effect in developing the treatment of the small garden and for quick results are unequalled, covering bare or unsightly backgrounds in an almost incredibly short space of time and transferring them into

features of interest and of great beauty. Another thing to keep in mind in making selections of plants, of whatever sorts, is the colors. The best results, as a rule, are to be had by keeping them in one "tone," especially where they are used in considerable masses. Small plants for the border, etc., such as pansies, do not make so much difference, but even with these you will be surprised to see what a great difference is noticeable where one definite color scheme is adhered to. Striking effects are also obtained by the use of bold contrasts, but this is one of the fine points of gardening, requiring experience and skill, and the beginner should go slow in attempting it. Care should be taken also to secure a succession of bloom, so that something will be flowering at all times during the summer. In conclusion, do not feel for a moment because your space is small, that your garden opportunities are limited. You are bounded only by your own inclination and willingness to study them out and develop them to their full possibilities.



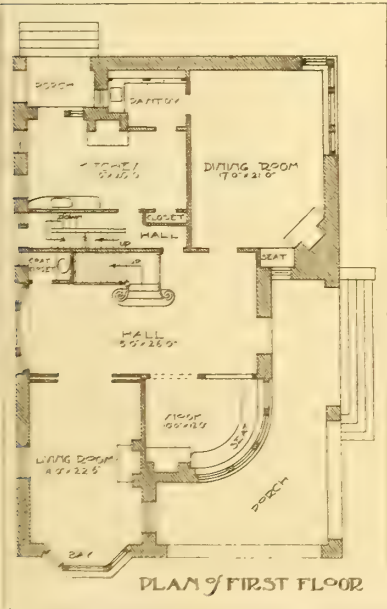
Clumps of flowers artistically planted offer endless suggestions to the maker of small gardens for small houses



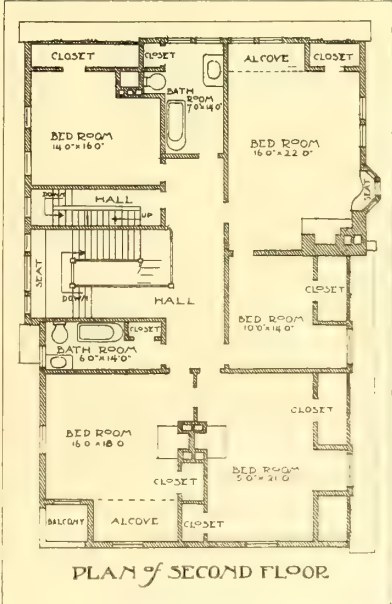


THE HOME OF MR. M. H. CLARK  
JAMESTOWN, NEW YORK

IN THE DESIGN OF THIS HOUSE, PLANNED BY E. G. W. DIETRICH, ARCHITECT, NEW YORK,  
MUCH ORIGINALITY HAS BEEN SHOWN WITHOUT ANY SACRIFICE TO PLEASING  
EFFECT. THE FLOOR PLANS ARE ESPECIALLY INTERESTING



This view of the Clark house gives one an idea of the spaciousness of the porch which is planned for outdoor living







Here is illustrated an admirably chosen small site and a well-designed small house fitted to it

## The Small House Site

By Harold Donaldson Eberlein  
Photographs by T. C. Turner and others



THE wording of this head at once suggests a question to the reader. Does the adjective "small" apply to "house" or "site"? Does it mean a site for a small house or a small site for a house? To which the answer is that it means both. In other words, to put it quite explicitly, it means a small site for a small house. The site for the ordinary small house is usually small also. If it is not small, but leaves instead much latitude for the choosing of a location, the problem is so simplified that there would be no point in writing about it.

Small things suitable for what we want are always harder to find than large things. It matters not whether we are seeking a satisfactory bit of ground for the site of a small house or a modest and inexpensive but appropriate wedding gift to send away, the same observation holds good. Of course if one is easily satisfied and content to take almost anything, the task is not so hard. For the person of good taste, however, the person of exacting ideals and a fine discriminating sense, there are shoals and difficulties ahead.

In pitching upon a site for a small house may the few following suggestions prove helpful to the seeker. To be content with a little is a most laudable thing from a philosophic point of view, but in praising this sort of con-

tentment there are many that either utterly overlook or else confuse the important limitations of quality and quantity. If one must, perforce, be content with a little, there is no reason why he should not insist that that little be of the best quality. This is but reasonable, for when the little must be all-sufficient under all circumstances, quality is put to a far more searching test than when quantity somewhat relieves the tension. The choice of a small house site is, therefore, a problem in intensive selection.

Let us consider, first of all, the things to be carefully avoided if we would secure lasting satisfaction from the result of our choosing. To begin with, we must look well into the future and see to it that, in the course of all ordinary probability, our site is not likely to deteriorate in value or become in any way undesirable. No matter how engaging and apparently suitable a site may appear at first glance, beware of committing yourself to it till you have thoroughly canvassed all the possibilities that may affect its future. If it is a suburban site it will be well to ascertain from an authoritative source what its position is relative to contemplated future public "improvements"—not always appropriately so named, however. It may be that the cutting through of a street or road would completely destroy the charm of the site, and it seems to be a common failing of the majority of "city fathers" that they are so



totally "practical"—"stupid," some of us should be tempted to call it—that they are deaf and blind to all the appeals of mere beauty and will ruthlessly destroy the most delightful places rather than budge one jot or tittle from their fore-ordained scheme of "beautification." Likewise, while making these preliminary enquiries, it would be well to find out whether there is any likelihood of the neighborhood appealing to industrial considerations owing to the presence of water courses or opportunities of rail transportation, so that some fine day a foundry or a glue factory might spoil everything. Perhaps this piece of advice may seem to some a trifle far-fetched and overly cautious. It is best to err, though, on the side of caution and besides that, the writer knows of several just such instances where veritable little bits of earthly paradise are being swallowed up in a wave of advancing industrialism—"the march of the proletariat upon run-down gentility," some of the daily spectators call it, as they speed cityward in their trains.

Of course no one can be expected to be infallibly prescient and foresee every objection that might arise in years to come, but as far as may be it is necessary and right to look into all such matters at the first just as you would examine the title. Another important consideration that must not be overlooked is the matter of accessibility. If your prospective site is in the country, it makes no difference how alluring it may be, if it proves difficult of access so that you are hampered in your goings and comings you will rue the day you decided in its favor. Country or suburbs, if you are wise you will consider also the character of the immediate neighborhood with reference to the probable lines of its future growth in beauty and in importance.

If in the country where great estates are likely to jostle you on all sides it would be better to forego the site unless it possesses some unusual features sufficient to counterbalance all ordinary objections. Those ordinary objections, which it is hard to silence, are in the first place that it is not pleasant to feel that your home is a kind of Naboth's Vineyard, that your more affluent neighbors resent its presence as a blot on the landscape because it intrenches upon their lines and would that you and it were elsewhere. If they are aggressive and grasping or soapy and insinuating and try sundry methods of inducing you to depart—and it is remarkable how offensively ingenious they can be—your indignation and belligerency are kept constantly wrought up.

If your wealthy neighbors are your particular friends and they like not your dwelling, you suffer from a perpetual subconscious mortification. The chiefest objection, however, to the proximity of great estates is, that it often breeds serious troubles in the servants' quarters of the smaller establishments. Another objection is that the presence of large landholders will necessarily entail upon the smaller owner many expenses that he did not at first contemplate. Of course if one goes beyond that middle region of great estates lying between the suburbs and the farming communities, the difficulties just noted are not likely to appear.

In suburban districts, where building is tolerably active, many an attractive site presents itself. In such cases look to the character of other buildings and also investigate the attitude of any land companies that may control considerable acreage. What is meant by this last caution will be better understood by giving a concrete example than in any



A better type of small house for this small site could hardly have been evolved





The small site on sloping ground has been well employed in the type of house chosen to fit it, as shown above

other way. There are two new suburban developments near one of our large cities. In one, the houses are not prepossessing, the land has been grievously cut up and the whole place has degenerated into a second rate asylum for newly married and impecunious couples. One is in positive danger while going along the sidewalks of being run down by perambulators driven by squalid looking nursemaids. A more unattractive place of abode could scarcely be imagined. Yet from the very first the ultimate character of this settlement could have been gaged from the methods pursued by the promoters so that the unfortunates who sunk their money therein deserve no special sympathy.

The other development alluded to has been conducted in a very different way and its policy has been made clear from the outset. Attractive sites have been set off conformably to the lay of the land and certain architectural restrictions have been imposed upon prospective builders. The result has been a wholesome and agreeable growth and those who have settled upon sites near by independently of the land company have been protected and warranted in their choice. Now all this sounds like the "before" and "after" of some quack medicine or like the story of the good little boy who did and the bad little boy who didn't, but it is true, and so clear that he who runs may read. From this citation of dreadful things to avoid in the choice of a site perhaps some positive deductions may have been drawn. Let us hope they have.

Turning from the monitory side we may catalogue some of the features to be sought for in selecting the small house site. Having an eye first to the practical side, insist that drainage and sanitation be perfect. Avoid damp, rheumatic places and insist that your site be dry. The damp spot may look alluring, but beware of it. Another practical point to be kept in mind in choosing the site is the probable initial cost of improvement involved and the probable expense of

upkeep. This applies particularly to grading and the building and repair of retaining walls or terraces. Of course the matters of pleasant outlook and convenient privacy will keep themselves in evidence without reminding.

The available places for small sites are legion and it needs only ingenuity and imagination to discern them and a proper sense of discrimination with a reliable knowledge of one's requirements and preferences to select them. The proof of the pudding is in the eating, so we had better test the truth of this assertion about the number and desirability of small sites by examining some cases in point. We all have a feeling that somehow where streets run crookedly and cut into one another at all kinds of angles there ought to be inviting points and protected, out-of-the-way corners that would be just the very spots for unpretentious houses, fascinating gardens. That our instinct in this respect is trustworthy the examples submitted ought to prove.

First on the list comes "Mermaid Lane Cottage," the name itself refreshingly suggestive. At St. Martin, in Philadelphia, Mermaid Lane comes to a point with a broad driveway issuing from the Cresheim Valley at that spot. This three-sided bit of land runs to a sharp angle and at no place has much width. It did not form a desirable or valuable adjunct to the next property, although there were some fine old trees upon it. The angle seemed too long and narrow to be turned to much account. By a happy inspiration on the part of the architects, Messrs. Savary, Scheetz and Savary, of Philadelphia, it was decided to build almost on the property line of the widest portion of the wedge turning the house endwise to the two roads and setting its back to the point. Though this put the "front door" in a side garden, almost on the boundary of the adjoining place, it secured the utmost privacy, brought the house where the occupants could get the full benefit of the old shade and secured a delightful outlook in every direction.



Directly opposite this point on which Mermaid Lane Cottage stands, in an angle of the road and nestling at the foot of a bluff is a building known as the Ice House—it was one in its original state of existence—successfully remodeled into a most comfortable and convenient human habitation by Messrs. Duhring, Okie & Ziegler, of Philadelphia. The house is small and there is almost no garden. On the steep slope at the foot of the bluff there is only room for a few beds and borders upheld by most interesting dry stone retaining walls, in the crevices and crannies of which grow and bloom all manner of rock plants.

You will probably hold up your hands in horror at our third example unless you are blessed with a good imagination and some powers of visualization. It is a little deserted laborer's cottage close beside the bottom of a railroad bank. It is more than a hundred years old and has been in a state of woeful and untenanted decay for many seasons. However, the stone walls are staunch and the oak woodwork, pinned together with big wooden pins, is sturdy, while the moss-grown shingle roof, all things considered, needs amazingly little repair. In the dooryard are several great cherry trees and a tremendous horse-chestnut. A shady road winds by the place and but a few paces distant there is a deliciously cool and clear spring. The house is small and the grounds are tiny, yet an architect of great ability and marvelous good taste is looking with longing and covetous eyes at the property and hoping to get possession of it. He fully realizes what possibilities it embraces.

Of the thousands who pass daily within forty feet of it in the suburban trains, scarcely one knows of its existence and few would ever suspect it, so concealed and sheltered is it. Nothing could be more humble in present appearance and positively uninviting withal. Its owners had so little regard for it that they were on the point of tearing it down. Notwithstanding all this it made a strong appeal to the discerning taste of the architect and it only serves to show how many unsuspected possibilities in small house sites there may be all around us. At any rate it is worth while keeping one's eyes wide open and the imagination busy.

It should be said further of this neglected opportunity, the long deserted problem of laborer's cottage, that the site is healthy, that it is



The acreage of the site for the small house may be limited, but it often presents a commanding location, as in the above instance

fully accessible, being not a five minutes' walk from the station, with excellent train service and, finally, that the necessary cost of repair and remodeling would be extremely moderate. That it, along with many other equally attractive small sites, has not been snapped up eagerly long ago only goes to show how blind the generality of people are to the opportunities for doing delightful, interesting and artistic things that are under their very noses.

Another house that never fails to delight those who see it, much more those who know it within as well as without, thrusts its simple white, vine-trellised front right out into a well traveled road—really a street in a suburb of one of our largest cities. It, too, was once but a laborer's rough cast cottage. On one side is a small stretch of garden, on the other there is scarcely more land than to allow of a lane into the place. On the side away from the road there is a tiny walled terrace and below that a diminutive garden and a tennis court. Below these stretches an inviting meadow with a babbling brook. The meadow, however, does not belong to the property in question, which is really very small. Except on the west, the side towards the meadow, high hedges surround and ensure entire privacy, even to a house standing so near a constantly traveled road. Truly, with a small house and site of this quality one may well be content with small things.

Another exceptionally pleasing small house on a small site developed itself from a stable on the rear lot of a large house in the semi-suburbs. By clever remodeling the architects converted a substantial but altogether unpicturesque stable into a really interesting and attractive cottage and what was before a grassy desert of side-back yard was changed into a pleasant garden.

Small sites present themselves in all sorts of ways. Sometimes an old building on a well situated bit of land can be remodelled and wonderful results produced. Sometimes a hitherto unappreciated point will strike somebody as desirable and they will set to work and do miracles with it and you wonder why someone else hadn't the inspiration to do the same thing long before. Under hundreds of guises in suburbs, in country and even in city suitable small house sites are waiting recognition. The only qualities needed to detect them are a willingness to forsake the worship of bigness.



Although the small house may have an extensive site, its location is one of the utmost importance. Here we see how successfully this house was placed





## Wrought Metal Work

An Interesting Adjunct to House Hardware

By Emory Leadyard  
Photographs by T. C. Turner



PICTURED herewith are various specimens of flowers and garlands, etc., wrought out of soft steel and out of iron. The Rose was made of a single piece of metal to which the bud (also made from a single piece) and leaves were added by welding. The bell of the Tulip blossom was made without welding, but the pistils are separate pins riveted in place. In the making of a Rose a piece of steel about one half inch in diameter is used. This is hammered down to form a stem with a cylindrical knob at one end. The knob is split to form the leaves of the blossom and they are worked individually and shaped to imitate nature. It will be noticed that each leaf has an



Wrought steel Sunflower

individuality all its own and that they overlap one another most artistically in a manner that is a considerable improvement on work as done heretofore. Iron Roses are often made of separate sheets of metal riveted together, but such work is apt to work loose owing to the difficulty of riveting the parts. The samples of "one-piece" flowers we illustrate were made by Mr. Ernst Schwarzkopf, an instructor in the art of metal work in the New York schools, and by his pupils. The students of the New York schools have taken to the work with eagerness and are turning out creditable examples, which goes to show what proper inspiration along these lines may produce in time, as obdurate metal is brought under the art of riveting, splitting and hammering.



These three specimens of wrought metal exhibit the possibilities of such work in the hands of the skilful craftsman





The house of Mr. W. P. H. Bacon, Bronxville, New York, is an excellent type of the small house of stucco

## The Small House of Stucco

By Kirby Hendricks

Photographs by T. C. Turner

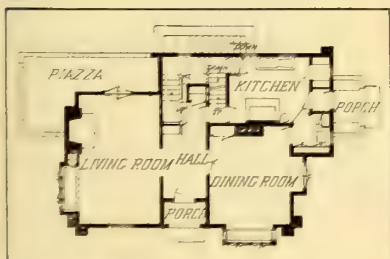


THE question as to the material of which the home is to be built is presented, and must be answered just as many times as there are houses constructed. The problem isn't difficult of solution where a large house is concerned, for the building of such a house presupposes the expenditure of a sum sufficiently ample to cover its reasonable cost so that the difference between the value of several kinds of material isn't often sufficiently great enough to be a serious item. Where a small house is to be built, however, the case is somewhat different, for the man about to build a home of

medium cost is naturally impressed with the necessity of selecting a building material which shall make possible the best house which can be secured for his appropriation.

Now the beauty and general desirability of stone as a building material are so well recognized, that only its cost prevents it being used more frequently. Brick is often very nearly as costly as stone, so the choice is apt to narrow down to a selection of wood or of some one of the various forms of what may be called "plastic" construction which have come into such extensive use during the past few years.

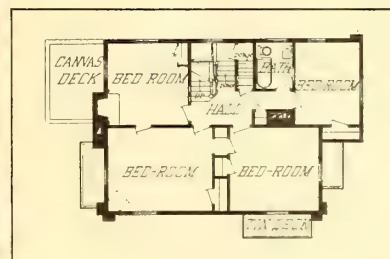
There is much to be said both for and against the use of



First floor plan

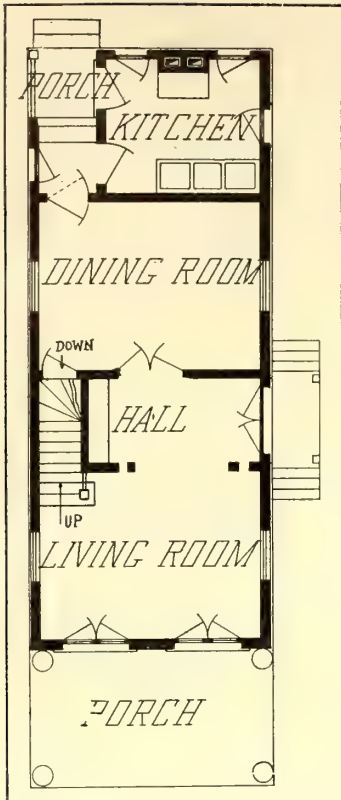


Entrance front of the Bacon House



Second floor plan





First floor plan of the house at Cedar Manor

ings of wood owe their excellent state of preservation to the size and strength of their timbers and to the care with which they were put together. Examine any very old house of wood, and you will find that the underpinning and rafters are of timbers of hard oak, hewn out by hand, and of a size which could be matched to-day only at great trouble and expense. Then the heavy timbers

wood as a building material. To begin with there is a certain sentiment in its favor, for it is closely identified with the history of American home-making, and in every one of the early Colonial states there are many old houses built of wood, which are still standing and often in excellent condition, notwithstanding the continual wear and tear which they have seen.

The use of wood by the early American colonists was only a matter of circumstances or, it might be said, of convenience. The settlers had all come from countries where brick or stone were used in building and their use of wood in America was only because it was easily to be had and could be secured without the costly and laborious making of brick or quarrying and cutting of stone. Their build-

were held together not by nails but by wooden stakes or pegs, and the structure will no doubt be found to be mortised together in a way which would try the patience and tax the skill of any present day carpenter. Shingles and clapboards were also cut by hand and were of a durability which could not be had to-day. The forests which made building material so easily had a century or more ago have now disappeared, and many years must elapse before they are restored. The disappearance of the forests has caused the prices of lumber to so advance that before long, it will be almost as expensive as stone—already the difference between the cost of lumber and that of brick is very slight and is becoming less each year. These and many other causes have contributed largely to the popularity of various other forms of building, such as concrete, plaster and stucco, and their use is increasing in exact ratio to the decrease in the use of wood.

Concrete, of course, is a compound made up of sand, water, crushed stone and Portland cement, and the general forms of its use are either in molded blocks, used much as brick, or by pouring the concrete while in a fluid state



Second floor plan of the house at Cedar Manor



A stucco house at Cedar Manor, Jamaica, Long Island, New York





The house of Mr. and Mrs. Albert H. Canfield, Bridgeport, Connecticut

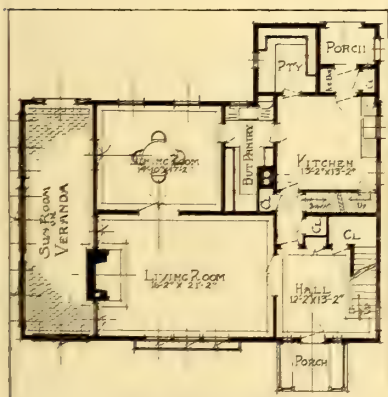
into a mold formed of temporary wooden walls. This process may seem complicated, but it is really quite simple and a house of concrete assumes form much more rapidly than might be supposed. Within a few hours the concrete hardens into what is practically one stone, so that the house may really be said to be a "monolith."

Stucco, of course, is by no means a new material, but new uses or adaptations have made possible its widespread popularity. It is being extensively used for the outer covering of walls either of concrete or inferior brick or else is applied to lathing, either of wood or of metal, or on patented board, which possesses a surface somewhat roughened so that the stucco, when applied, may sufficiently adhere. These various processes involving the use of stucco have all been put to a severe and practical test during the past twenty years. Houses thus built have been constructed in all parts of the country and have withstood climatic conditions which vary greatly. There may be said to be but one royal road to success in building with concrete or stucco—have the work done by men who are thoroughly

trained in its use, and who are willing to use the utmost care in its application. Under these conditions a building of concrete or of stucco applied to any of the usual materials will be durable and lasting and possessed of a beauty which time will increase rather than destroy. It might be helpful to add a word regarding the plan of the small house whatever the material of which it is built. A generation ago the tendency was to plan for a larger house than was actually required and to have the floor space unduly cut up. The trend at present, is toward a smaller number of larger rooms. By having only as many rooms as are really needed it may be possible to build the home of a better material.

One of the advantages of the use of stucco or concrete lies in the fact, that these materials lend themselves readily to almost any type or architecture which would readily find favor with the builders of a suburban home.

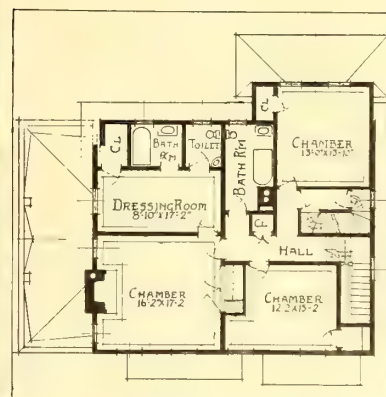
The residence of Mr. W. P. H. Bacon at Bronxville, New York, was designed by Messrs. Bates & Howe, and is built of stucco applied upon lathing of metal, which



First floor plan



Dining-room of the Canfield house



Second floor plan





The house of Mrs. S. B. Campbell, Montclair, New Jersey

is stretched upon a frame of wood. Two corners of the house are buttressed with solid masonry also covered with stucco and their use adds greatly to the interest and attractiveness of the house's exterior. The plan provides for a living-room of generous size with a fireplace and a seat built within a bay window. Windows facing in three directions catch the sunshine during the entire day, and one window at the opposite end of the room opens upon a veranda. Across the hall which divides the house is the dining-room which connects through a pantry with the kitchen.

At Cedar Manor, Jamaica, L. I., Mr. Robert C. Edwards has planned a cottage, which, while exceedingly tiny, presents an appearance of much dignity. Here again stucco is used as a building material upon a foundation of concrete. The

lines of the exterior are very graceful and pleasing and the continuing of the roof across the house extends the horizontal lines which are so essential. The floor plan shows an interior which is spacious and exceedingly pleasant and comfortable.

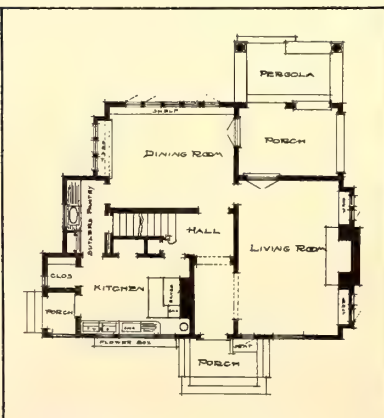
At Bridgeport, Connecticut, the home of Mr. and Mrs. Albert H. Canfield, is a very complete and interesting example of the modern suburban home. The exterior, as planned by Mr. Ernest G. Louche, presents an appearance of unusual simplicity and dignity. Here walls and chimneys are covered with stucco and the eaves which overhang are of the same material while the roof is of red tile. The square entrance-hall opens into a large living-room with a group of three windows facing the street and two windows opening upon a broad veran-



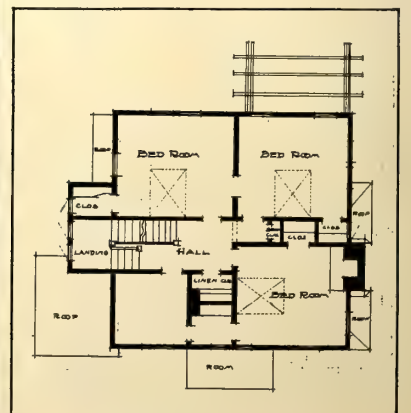
Entrance Porch, Campbell house



The dining-room of the Campbell house



First floor plan



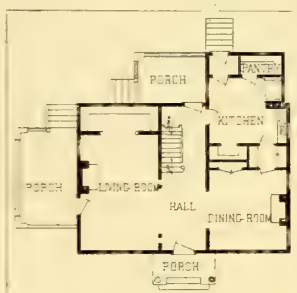
Second floor plan





House of Mrs. Mary S. Leonard, Hackensack, New Jersey

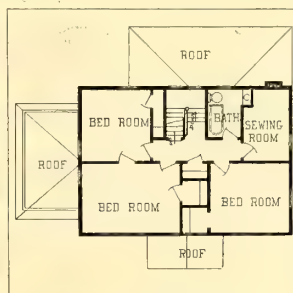
da paved with tiles which is enclosed with glass and made and practical. The placing of the kitchen in its unusual position makes possible a garden front where a Pergola is laden with vines. The home-like and tasteful little residence of Mrs. Mary E. Leonard, which Mr. John C. Hoth, of Hackensack, N. J., has designed, and also the attractive home of Mr. J. W. Grant at Mount Vernon readily suggest the variety of uses of concrete and stucco.



First floor plan

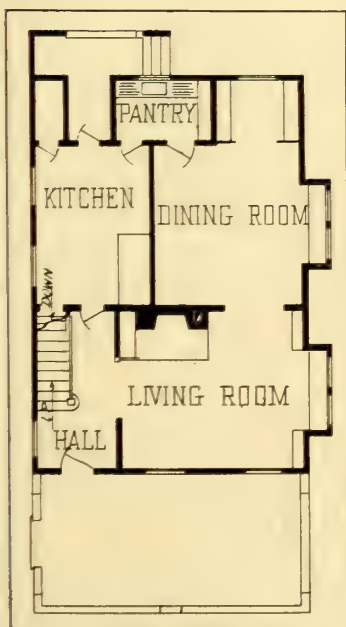


Living-room, Leonard house



Second floor plan

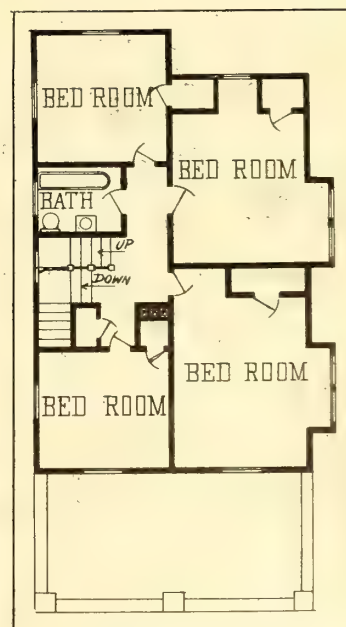
In the home of Mrs. S. B. Campbell, at Montclair, N. J., Mr. Dudley S. Van Antwerp, the J., has designed, and also the attractive home of Mr. J. W. Grant at Mount Vernon



First floor plan

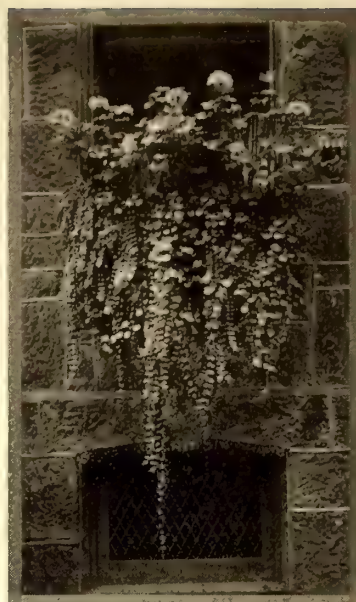


House of J. W. Grant, Mount Vernon, New York



Second floor plan





WELL PLACED







WINDOW-BOXES







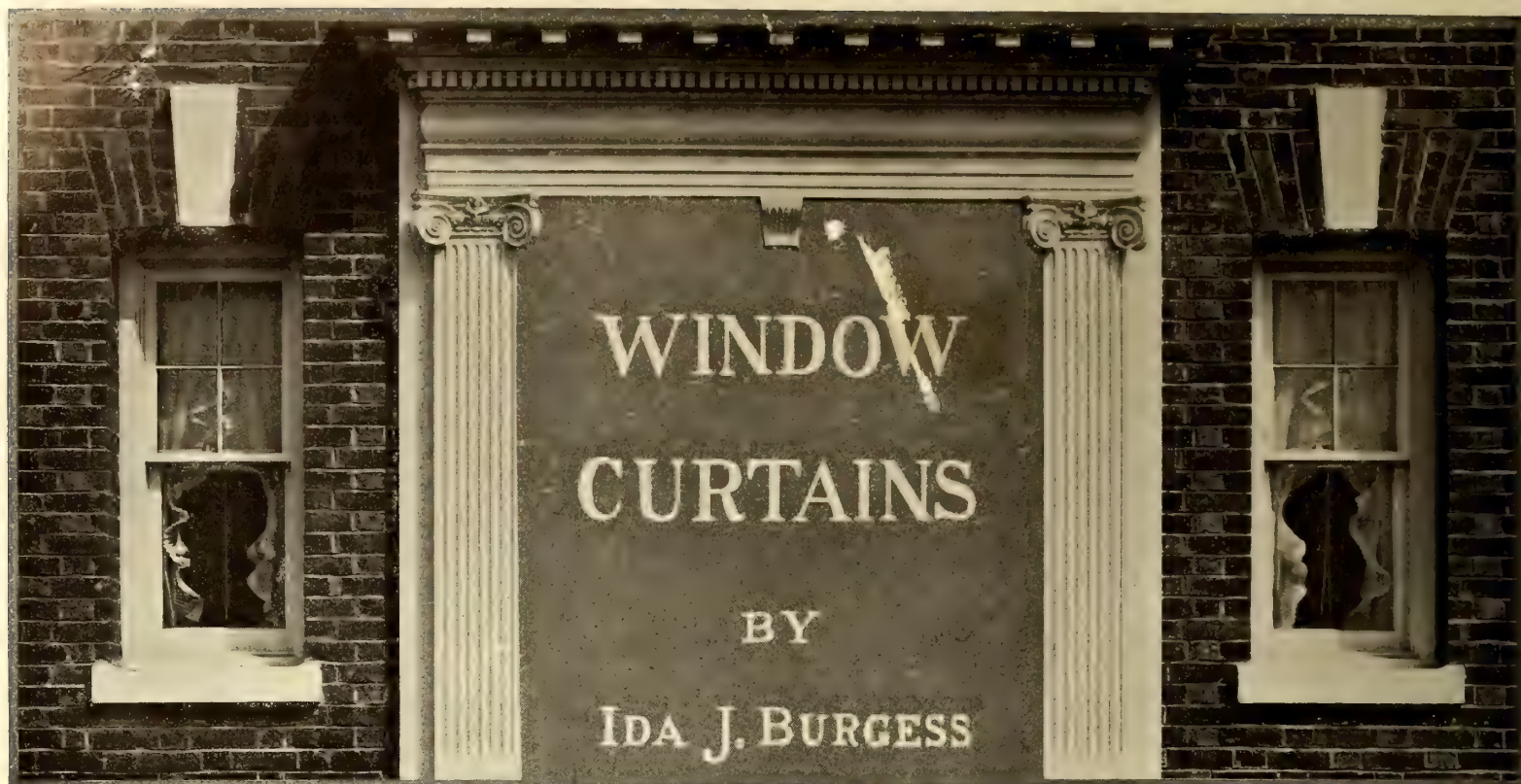




WELL PLACED WINDOW-BOXES







Photographs by T. C. Turner

**T**HERE are always advantages worth considering in the use of washable fabrics for curtaining small houses, especially for curtaining the small Summer home, even though washable fabrics are, as a rule, more expensive. The dust-laden air with which curtains come in contact passes through them, soon showing in the texture. This is true in every locality, especially during the dry season. Naturally white curtains show the dust more quickly than colored ones. When it is possible to do so without marring the harmonious color scheme of a room, it is advisable to choose, for Summer use, a washable fabric with a white (or cream-colored) ground showing a figured pattern in the prevailing color of the room in some material.

Inexpensive fabrics having designs printed in color seldom hold their color after being laundered, while the more expensive materials of better quality usually retain their color in full vigor after passing through the tub.

These color-fast fabrics may be had in such a variety of patterns and widths that it is easy to choose from them curtains for almost any description of country house. Naturally the problem of curtaining must take into consideration the relation of the hangings to their surroundings. If the house be one of many rooms, each having distinct color differences in wall and furniture coverings, these must be considered in choosing curtains to fit.

The uniformity of window curtains seen from the outside of the house is a thing to be desired almost without exception. For small windows, curtains of dimity or swiss with a small figure in yellow, blue, green, or rose color is often sufficient for use in the Summer season. But if the windows are large these seem insufficient in the more formal rooms of a house, such as the library, the living-room, the dining-room and especially in a drawing-room. A narrow width of Japanese or Chinese silk with woven pattern in solid color may be used in rooms of this kind, in addition to the white curtains, with good effect. The semi-transparent, veil-like silks used as window drapery on either side of the windows are most appropriate to the handsome country villa. These fabrics are the specialty of the importing shops and are to be had in 36-inch, 40-inch, and 50-inch widths, with prices around \$1.50, \$2.00 and \$3.50 per yard. Where a note of informal originality is desired in the curtaining

of the small house, it is possible to employ the designs of artists in the particular craft-work known as "batiks." The process consists in printing by hand, by means of the stencil pattern, using liquid dyes of the tints desired on hand-woven fabrics, or other materials having a surface not too smooth. Japanese crêpe and other fabrics of the sort are very good materials to work out designs on by this method. Unless fastened by means of a hot iron after they are completed these designs do not survive the laundry tub. Much pleasure may be had, however, in the making of curtains after this fashion by those possessed of skill in handling colors and stencils.

Another method of decoration and one borrowed by American craft-workers from the East Indies is that of the knotted pattern made by gathering up little bunches of the cloth in the fingers and twisting them tightly around with thread. These knots repeated at regular intervals in groups form a pattern, when the whole fabric is dipped in the dye, by preventing the color from penetrating beneath the twisted thread. When the material is lifted from the dye-pot and has become quite dry, the thread is removed, the fabric thus acquiring, in addition to the pattern, a number of little "krinkles" which also adds decorative interest to the pattern. This style of decorated curtain fabric is especially adapted to the windows of the temporary bungalow Summer home, and in the windows of such a bungalow, whose walls are stained a dark brown, such curtains add just the necessary note of gayety and freedom from restraint we all love so much, once we escape from town. One may not think it necessary in remote places to pay much attention to the problem of curtains for the bungalow, but they add to the sense of cosiness absolutely requisite to the informal house and even the Summer camp is the more attractive by reason of well chosen curtains to add to its cheeriness. Unless the bungalow to be curtained is shaded by forest trees there are always some windows unprotected by porches and even these in the blaze of the strong Summer sun need to be screened by some suitable fabrics if comfort indoors is to be maintained.

The various household furnishing shops throughout the country display a great number of beautiful fabrics for Summer window curtains. These come in a variety of pleasant tones in widths of 40 and 50 inches, with prices



ranging from 12 cents to 21 cents per yard for sheer white barred muslin with a small colored figure at frequent intervals. Others have double lines of color forming cross-bars, and in these the frequently recurring figure in heavy white cord is seen in a dull rose, a soft green and a blue, suggesting that of a Chinese ginger jar, washable of course, but color not guaranteed. For windows protected with outside blinds these seem to be all one would care for at bedroom windows in the Summer home.

Suitable for living-rooms, libraries, and halls are the madras 50-inch materials in soft, clinging folds. The cream white back-grounds of these may be patterns with colored figures of clusters of yellow Jonquils with a few pale green leaves connected by diagonals of pattern in white. Other patterns more elaborate in conventional figures are in shades of rose, of blue, and of green or pure pale yellow. Curtains of this description soften the strong Summer sunlight, and particularly at north windows add much to the color of the interior. The same madras cloth in solid colors without pattern of any kind may also be had in 50-inch width at 85 cents per yard. Dull shades of rose, gold and peacock blue are very suitable for curtains in rooms with walls of low tone where a white curtain alone without over curtains would seem too violent a contrast to the walls.

The same material having a conventional figure of the fine black thread of the warp with the background in solid color, may be had at \$1.25 per yard. Then there are the multi-colored fabric suggesting "Oriental rooms" that do not appeal to refined taste.

For heavier materials there are the English cotton prints 50 inches wide, \$2.00 per yard, absolutely reliable as to color and the tub. The English designers have excelled all others in the bold simplicity of these flat stencil patterns in two colors. A Tulip with small green leaves arranged symmetrically around it, or a stem of leaf pattern with the flowers balancing on either side is all one sees in these set figures, but the precision and delicacy of the arrangement are very satisfactory to the eye.

One must look in special shops for the more unusual fabrics, such as the coarsely woven canvas cloths. These



Washable curtains lend freshness to the interior decorations of the Summer home

and of most attractive appearance in "sure fast" colors.

The French fabrics are always made in fast colors, enduring any amount of cleaning, and as far as known even retaining their tints under the exposure to light. It is a well-known fact that sunlight shining on silk curtains through the plate glass window will burn them in a short time so that they fall apart in tatters. The quality of the fabric has nothing at all to do with this. Perhaps, we find here, the reason for the proverbial aversion to sunlight in her house on the part of the traditional New England housewife with mind bent on saving her best parlor carpet.

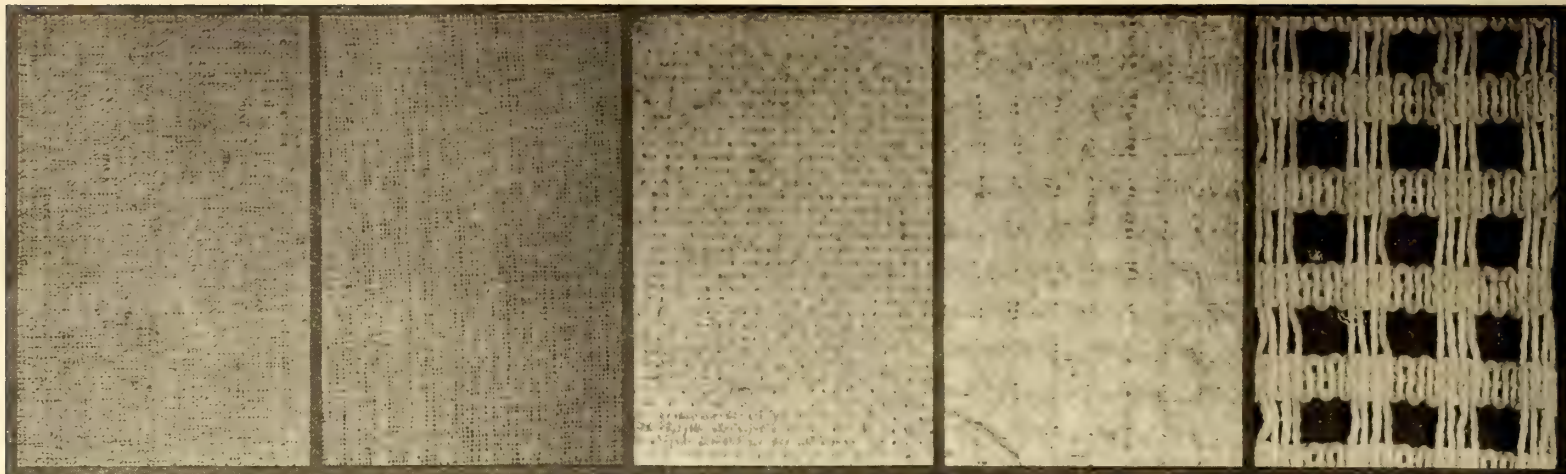
The very often repeated shopping-time question when selecting any window curtain material "Will it wash?" to-day can honestly meet with the answer, "Certainly." This is more especially true in connection with the more expensive fabrics in whose making every care has been taken to use best dyes, than in the cheaper materials made to last possibly one season. So if one prefers new curtains every season for the Summer home one may select among the low-priced fabrics any of those muslins having a bit of color, or those having printed patterns in several colors when darker ones are required without considering their washable quality.

But this is hardly thought economy, the fabrics guaranteed to be washable will, fortunately, last several seasons, as a rule, and are also generally much more beautiful in design. Even though the first cost may be considerable more one can better afford to have them, as one gains in the end. There are those who constantly grow tired of their surroundings and seek by changing them as often as possible to freshen up the rooms they live in. There are others who form definite attachments for those material



There are many inexpensive washable silks and other fabrics to be had for curtaining





Linens and cottons of loose weaves are among the most attractive fabrics for Summer curtains

things about them, and once they have found just the right curtain for a particular room wish it to last as long as it will and regret the time when the fabrics fade or become full of holes and must be renewed.

Regarding the making of curtains—their proper lengths for windows of various shapes and sizes—some hints may not come amiss.

For the usual type of high and rather narrow plate glass window, having the sash raised with pulleys in the window frame, it is well to have the rods for thin curtains placed just inside the flat window casing using socket fixtures. The length of the curtain may be a little longer than the window itself as after washing it will shrink and then just touch the sill—which is the proper length for their curtains. Casement windows opening with hinges either into the room or out from the window must have the curtain for each sash hung on a rod fastened to the upper part of the sash itself, bringing the curtain close against the sash and in length just to the sill. As casement windows are usually much shorter than those of plate glass, the shrinkage of the curtain when laundered will not be very much.

Sometimes casement windows are made in groups having a wide crossbar between the upper and lower sections. In such instances it is best to make the curtains separately for upper and lower sections following the same rule of length fitting the sash. If the upper windows do not open, the upper curtain may hang over the crossbar to the top of the lower cur-



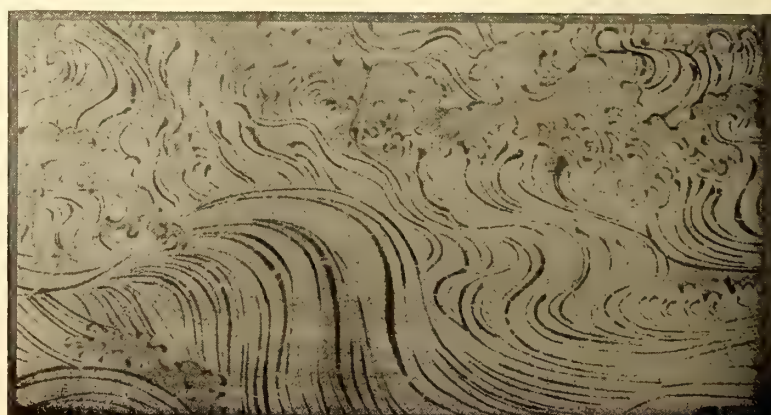
Simple but attractive curtaining

tain. This, especially in colored fabrics, gives a better effect to the window. For casement windows in a bedroom it is

necessary to have over-curtains hung on a rod extending across the group of windows, if several small casements make up the window, and these over-curtains should be of a material heavy enough to exclude the light. A novel and beautiful cotton print having a bright flowered pattern on a background of black is a revival of an old English style. The pattern is Chinese copied from antique Chinese pottery. These fabrics are printed from hand blocks and are therefore rather expensive, running from \$2.50 to \$3.75

per yard. These patterns are printed in several colors as to the background and flowers. Some have birds, also giving interest and variety to the design. For a bedroom furnished in old mahogany these curtains are the most appropriate thing.

The use of double shades against the glass—white, with dark green shades hung inside, to be pulled down at night—naturally excludes the light and protects the curtain fabrics against the burning sun during the Summer months, but they do not look pretty from the outside of a house, and when pulled down during the day generally would seem to indicate the absence of the family. In connection with the study of the problems of finding the most suitable curtains for the small house one suggests that the home-builder should take into account harmonizing the design of the glazing of the windows with the plan for the curtaining fabrics.



The printed Japanese fabrics are excellent for curtaining the bedrooms of the small house





"Wendelloaks" is particularly fortunate in its picturesque site, for which it has been designed

## "Wendelloaks": An Artist's Home

By Margaret H. Pratt



WE think of an artist as a dreamer, with mind way above the clouds, but this particular artist has proved himself the most practical sort of an architect in the planning of his own home.

Not only is the concrete house beautiful and artistic throughout, but the rooms and various time and labor-saving devices are exceptionally well planned, and the kitchen—the very heart of the home—is the quaintest and most unique feature of all.

Here the artist's wife has no servant problem to cope with, for her steps in this little kitchen are as few as possible and everything is easy to her hand.

The house sets back over 200 feet from the street amongst tall oaks with considerably over an acre of wooded lawn and deep ravine, in a thoroughly picturesque situation.

In back of the house winding-paths lead to rustic steps, and down these to a rustic log bridge over the ravine, while in amongst the thickly wooded lanes are glimpses of bird fountains and lodges scattered here and there, and seats hewn from trees where in the deep recesses one might sit and listen dreamily to the bird music and breeze tunes and the ripple of the little brook as it patters gaily along through the ravine.

The house might well be classed as a bungalow, for

all the rooms except the study and the storage chamber are on the ground floor.

A well-thought-of scheme is the complete privacy of the sleeping chambers and bathroom, for as will be seen by the plan, these open off from a hall, and by closing the doors of the living-room and the kitchen opening into the hall, they are completely shut off from the rest of the house. In most bungalows, these rooms are made to open directly off the living-room.

Two dear little evergreen trees, rather a relief from the usual bay, flank the front entrance on either side, seeming taller than in reality because of the deep concrete pots which hold them.

The large front porch and terrace have reinforced concrete floors and window boxes along the sides filled with Geraniums and trailing creepers, while Roses climb on trellises against the concrete walls, all of which give a bright and cheery look beckoning on the inside.

All the windows are casement, affording the maximum of sunlight and air. The front entrance is directly into the living-room, with a coat closet in the small hall opening off the right of the living-room.

The rough plaster with deep warm tints is decorative in itself, and in the bedrooms are to be found stenciled friezes as a well bor-



The entrance-porch





The fireplace end of the living-room

der, done by the artist, and the dainty window curtains and other bedroom hangings are carefully stenciled to match. Long French windows separate the dining-room from

The great brick fireplace with the old print of George Washington above it, and the old spinning-wheel, an heirloom in the family, take us right back to Ye Olden Dayes, and we want to sit right down beside the fire and watch something delectable cooking in the black iron kettle hanging over the flames. The ceilings are beamed in both living- and dining-rooms; also large living-porch directly back of the dining-room.

All of the woodwork is of dark oak, and the owner designed and built much of the furniture himself, as the dining table and deep leather-seated chairs, all the porch furnishings, including the rustic table and swinging seat and the electric lighting fixtures and stained glass shades, throughout the entire house.

Over the cabinets in the dining-room, directly under the windows, are concrete tops, with concrete flower pots slightly sunken in them, so there is no danger of

water running over and staining the handsome furniture. Long French windows separate the dining-room from the large square living-porch with its comfortable swinging bedcouch and big hospitable chairs.

Each sleeping chamber has a large closet, and a glimpse of one room with window seat is shown in picture, with curtains strewn with soft yellow daffodils so real one almost wants to stoop to pick them.

A view is shown of the study upstairs in one photograph, and here another unique feature is introduced.

A large study table with a reading lamp has been arranged by a heavy oak top piece fastened over the top of the stairway, high enough to be out of the way of one's head in coming upstairs and yet just the right height for a study table as is shown by the high-backed chair drawn close beside it.

This room is very large and quaint with its rather low ceilings, and could easily be remodeled into two or three bedrooms if desired.

The kitchen is all in white and blue—the lower part of

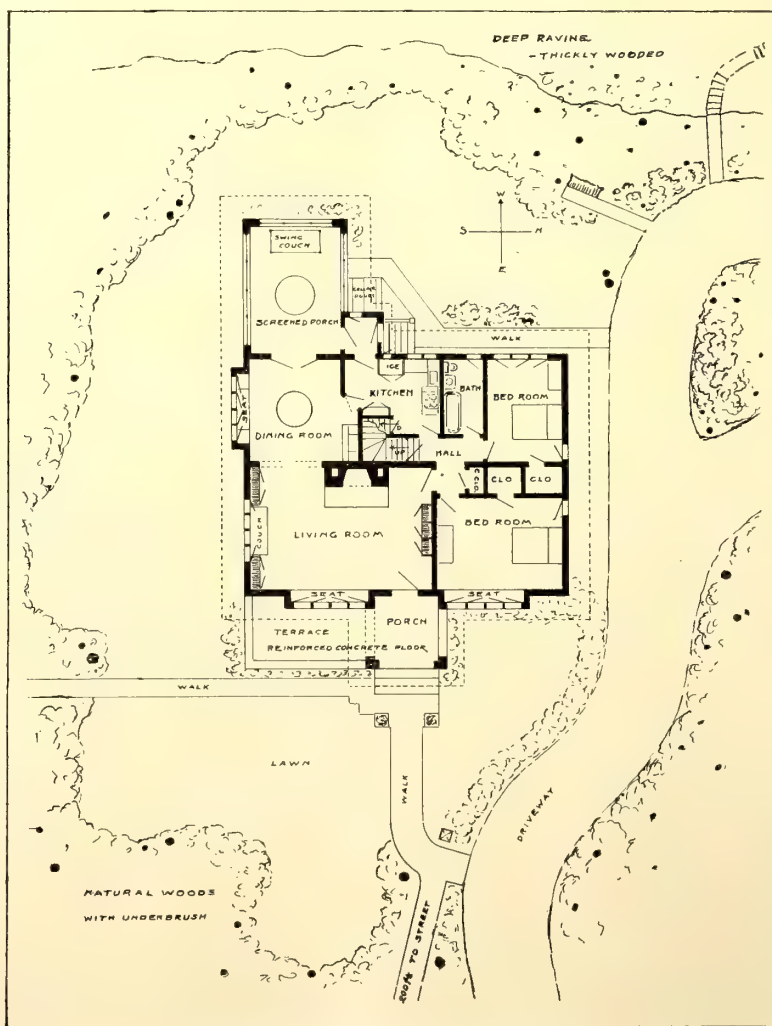


Diagram of the house and grounds





Corner of the dining-room



View of the dining-room

walls in delft blue and upper portion white, with border of tiling showing quaint little Dutch motifs in blue and white.

All the furnishings are white even to the icebox, which allows the ice to be put in from outside entrance, and the kitchen utensils are all of fine white porcelain with picturesque little Dutch scenes painted on each piece in delft blue.

I am sure to the eye of a housewife this kitchen is the most attractive room of the house, and brings out the artist's idea that it should be and is entirely practical to be made so at a very small outlay of money combined with skill and originality.

The name, "Wendelloaks," which

seems just to suit this charming home bowered with woods and flowers, was bestowed in honor of the owners' favorite writer and poet, Oliver Wendell Holmes, and because of the prevailing tree, the tall, giant oak.

The entire cost of this artistic little dwelling with its six rooms and bath, and large living-porches, including the various improvements made on lawns and ravines and in the way of paths, walks, etc., was slightly under \$6,000.

Thus it will be seen how the judicious expenditure of a limited amount for a carefully planned purpose can be made to produce results highly satisfactory in evolving an artistic and comfortable home.



A corner of the kitchen



A view of the dining-room looking into the living-room

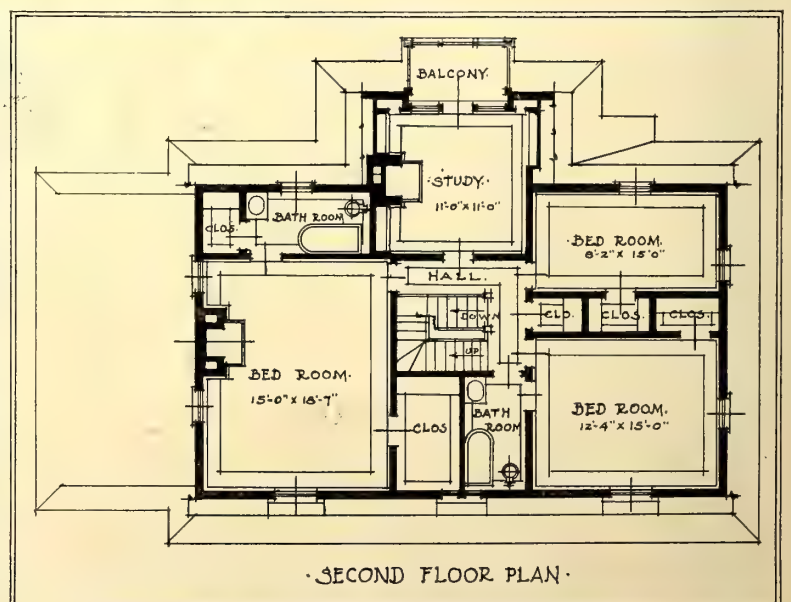
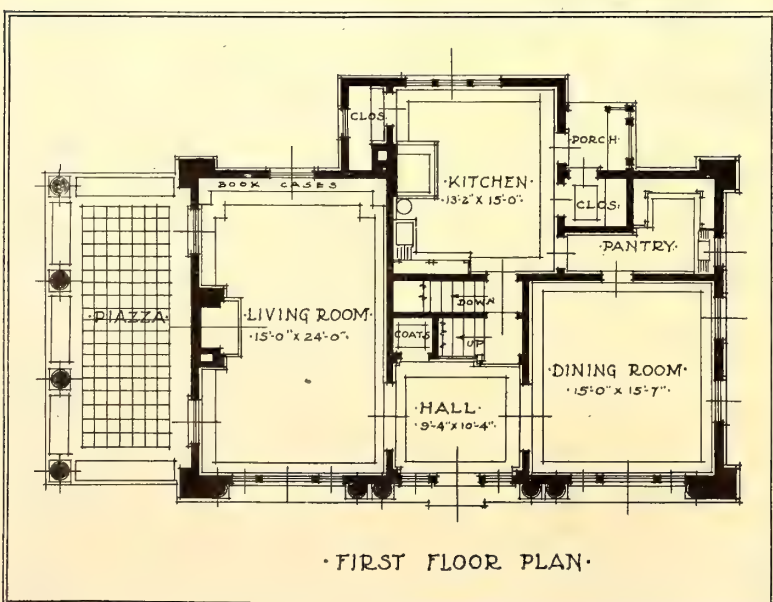




A  
SMALL HOUSE  
IN TUCKAHOE  
NEW YORK



THE HOME OF MR. J. C.  
BULL OF TUCKAHOE, NEW  
YORK, DESIGNED BY  
AYMAREMBURY, II,  
ARCHITECT, IS ONE OF  
THE MOST SUCCESSFUL  
SMALL HOUSES ERECTED  
IN RECENT YEARS







## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

## Map Samplers

By Robert H. Van Court  
Photographs by T. C. Turner



F all the objects treasured as heirlooms and sought and highly prized by collectors, there are very few which possess the element of human interest in so great a degree as the samplers of long ago. In these days of care-free and untrammelled childhood, indulgent parents are apt to regard as wholly unnecessary anything which interferes with the liberty of youth or with the hours of happy play to which children are so fully entitled. It is interesting to gather from these little samplers, relics of a far distant past, the somewhat different ideas regarding the raising of children which obtained several generations ago. The word "sampler" is derived, of course, from "example," or the older English word "ensample," and, as the name implies, is a sample of the degree of skill and wide range of resource in needlework to which the youthful maker had attained. The making of samplers has never been confined to any one land, for housewives of every European country have trained their daughters in needlecraft and the sampler has been merely a specimen of ability or a kind of diploma for merit achieved. American customs which have been so largely derived from those of England and Holland, brought the art of needlework to a high degree of development and many of the most interesting of samplers are the work of little women of New England or New Amsterdam.

Samplers were usually worked upon canvas or a homemade fabric somewhat resembling scrim. The color used was generally cream or *écru*, and against this plain background was arranged

the decoration which we may well believe taxed the taste and skill of the young workers both as to design and execution. The adornment consisted generally of the letters of the alphabet, capital letters as well as small, and the Arabic and sometimes the Roman numerals as far as ten. To this was added the maker's name and age, and sometimes her place of residence, and often a verse which reflects more truly than could anything else the strict and uncompromising attitude toward life and the world which prevailed in those sterner days. A study of the little stanzas of poetry, obviously homemade, reveals a spirit of inflexible devotion to duty which can hardly be associated with childhood of today. The complete adornment of a sampler included besides these letters, figures and embroidered texts the more decorative features of houses, trees, and often of human figures, not to mention such ornamental adjuncts as animals, baskets of flowers and angels or cherubs supporting crowns. Around all of this would be placed a border as elaborate as circumstances would permit, and all of this varied adornment worked in the greatest possible number of stitches and in silk of many and divers soft and beautiful colors resulted in a sampler which was a source of pride to the maker and her family, and an example and incentive to posterity.

The map sampler may be regarded as the logical result of conditions. The little women who worked the samplers were students of geography or the "use of the globes," as the study is called in many old works, and it was perhaps but natural, that proficiency in geography and skill in needlework should find ex-



An unusually interesting map of Scotland sampler, dated 1811, from the Drake Collection



pression and challenge recognition in one sampler. Most of the map samplers which have been preserved seem to have been the work of English makers, although all of the maps embroidered are by no means those of England. Maps of England, Wales and Scotland, were favorite subjects, however, and are generally worked with scrupulous fidel-

ity so that the various shires appear in correct proportions and properly labeled. Rivers and large cities and islands are sometimes included, the surrounding bodies of water are duly named and such neighboring countries as France and Ireland are often indicated. Map samplers do not always include the maker's name nor their ages, nor the place of their homes—they are maps of needlework and not a great deal else.

When a little English girl undertook the making of a sampler upon which was to appear a map of a foreign land, the task was not the simple work of making a map of her own country where the details were by long association quite familiar. A map of a foreign country called for attainments far above the ordinary. Among the treasures in a noted collection of samplers in England, there



Two exquisitely worked map samplers (on silk moiré), from the collection of Mr. E. B. Power, New York



Oval map samplers are very rare. This fine example is from the Drake Collection

is one which bears a map of North and Central America. In this particular instance American geography suffers some violence, due probably to the somewhat vague and hazy knowledge of the subject which prevailed in Europe in 1788 when the sampler was made. The entire area now occupied by the north-eastern states is labeled "New Eng-

land," though this, to be sure, may be because owing to the small size of these states it was impossible to present each one. New York occupies only the tiniest fragment upon the map and New Jersey and Delaware are quantities almost negligible. Pennsylvania is expanded to a size much greater than it ever possessed, and Virginia and the Carolinas are represented by long horizontal strips which extend from the seaboard to the Mississippi River. Mexico, and the greater part of Central America appear in what is much their present position, but a puzzling section just north of Mexico is labeled "New Navarre," and by far the greater part of the continent is inscribed "unknown land."

Another English collection includes a sampler map of Africa, and it too is  
(Continued on page 192)



A remarkable map sampler, Eastern and Western hemispheres, worked by A. Mather, 1802. From the collection of Mr. E. B. Power



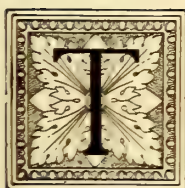


Some specimens of gold and copper Lustre-Ware, floral and pictorial in decoration

## Lustre-Ware

By Henry Sewell

Photographs by Mary H. Northend



HERE is no ware that is more varied in coloring than lustre. It ranges from the silver sheen to the ruby glow and shows either a plain, smooth satin finish or that of elaborate design. There are almost innumerable classes and coloring, often discernable to experts alone. Little wonder that it holds a distinctive place in the hearts of collectors who seek far and wide to find rare pieces to add to their already large groups of diversified kinds.

Strictly speaking, the term lustre is applied to English ware of a metallic appearance. Harking back to its origin, we find that history claims it was first made in 1320, when it was known as Hispano-Moresque Pottery, antedating that of Gubbio. These earliest specimens were in coloring gold, copper and light yellow, the deeper copper shades being assigned to the latter part of the seventeenth century. We find also in these earlier pieces ornamentations, but differing from those of more recent date.

One of the characteristics of this particular ware lies not solely in its decoration, but in its artistic form, which fact has earned for it the name of "Gilded Works." In fact, it rapidly became so popular that it was sent to every part of the then known globe. It formed part of an important future through its modeling for the dawning industries of the lands.

It was not, however, destined

long to stay unrivalled, for in the field came in 1546 others to try their hand in making this line of pottery, and it was manufactured both in Barcelona and Valencia. Wonderful tints of ruby were shown in the pieces which were made in the former city. To this day pieces are even now occasionally found. They are, however, exceedingly rare, having been put on the market from collectors' closets and bringing almost fabulous prices.

A dish of this rare ware was sold in London as late as June 2, 1902, for seventy-nine pounds, sixteen shillings, or about four hundred dollars. This special piece had always remained in the possession of the same family until the time of its sale, and is mentioned in Macaulay's History of England, as figuring at the dinner which was given to Lord Favesham, by the Bridges of Western Zoyland, Bridgewater, previous to Monmouth's defeat.

In beauty of finish and design nothing can compare with the Spanish and Italian ware. The latter are indebted to the Saracens for their shapes and styles as well as their coloring. The most graceful and famous of these emanated from the city of Gubbio, where dwelt the master of the art, one Georgio Andreoli. His masterpieces were in the ruby tints, brilliant and gleaming like a polished gem, and shading from ruby to claret. On the silver, however, he was able to produce effects that resembled moonlight effects on the water, while the golden shades and green were un-



Lustre-Ware plate, architectural decoration





Lustre-Ware pitchers, purple and pink decoration

rivaled. Signed pieces by this artist date back to 1519-1537.

Among the present day lustre, the rarest is the silver tinted, though the Rose-spotted Sunderland is a close second and brings a larger price. Even in England the silver lustre, which was at one time extensively manufactured, brings a high sum of money, and is exceedingly scarce. It has been superseded by a cheaper process which gives more durable results. Dealers and collectors in vain hunt for choice pieces, although willing to give prices which would have astonished the original makers of this ware. The body is earthenware, brown or white, covered with a solution of platinum. This mineral was discovered in 1741, being used by the Staffordshire potters and more largely still by the craftsmen in the extensive pot-works at Preston-Pans.

Originally the silver class was simply a cheap and glittering imitation of that metal and silvered both inside and out to hide the deception of its extreme limit. Mugs, bowls and tea-sets were generally treated in that way. Later, when they had become better known and people had found out the sham, the exterior of the pieces only were silvered, although the coloring was used in decorations, patterns and bands and occasionally combined with gold.

Silver lustre was first manufactured by one John Gardner, when he was in the employ of Mr. Wolfe, of Stoke. Many followers succeeded him, among whom were G. Sparkes, of Slack Lane, and John Ainsley at Lane's End. Since 1804 it has been made with varied success through the whole

district of England. The finest kind was made from platinum, which was introduced into Europe by one Wood, in the middle of the eighteenth century. All pieces are not cabinet ones, some are not even cupboard specimens, for there is a great distinction in pieces, and, accurately speaking, the cabinet specimens must be valuable from a collector's standpoint and not of necessity rare, representing some individual phase.

One must remember that lustre has not always had the value placed upon it to-day. Originally silver lustre was looked upon with almost disdain, for it was felt it was in reality merely a cheap imitation of silver.

Candlesticks were made in shapes identical to the sterling ones of that time; coffee pots, hot water jugs, cream and cider jugs, sugar boxes, bowls and many other pieces were formed of this particular ware. They were always of fine shape and generous proportions. The Queen Anne tea-set is perhaps one of the best. The shapes are most graceful, being ribbed and fluted. These are greatly prized by connoisseurs and collectors, who pay large sums of money for them.

While silver lustre was made in imitation of sterling silver ware, copper and gold was no sham, making no pretence to be other than they were. It was the work of no one person, as was shown in Wedgewood, or Staffordshire. Wedgewood is by many given the honor of being the first maker of gold and copper lustre, but it is also claimed that it was made before he took up the art.



Gold Lustre-Ware pitcher





Three Lustre-Ware pitchers. The first in gold, the second in pink and the third in purple lustre

The first use was for frames, but later on other things were fashioned, as jugs, pitchers, mugs and a variety of subjects all of interest.

Copper lustre is perhaps the least artistic of any of the kinds. It is surely the most common. In the making the composition is of a rather coarse red earthenware, which makes the articles ungainly in shape and lacking the refinement of the others. In fact, they were designed for every day use, and compared very favorably with the crocks of that period. The decorative effects were not always in the best designs or in good taste. The casual observer will often run across bad modern day reproductions of such poor shape that he will at once form an opinion that there were no good representative pieces of this kind made.

This, however, is not true, for the old copper lustre made when the ware was at its best, about 1800, was very beautiful, of high grade and good shape. The ware was smooth, deep in coloring, inclining to the copper tint rather than a yellow. In the coating there were no imperfections or bubbles. In shape the pitchers were squatty, the handle showing a thumb piece and wide, spreading lip. Look at the bottom and one will find it worn perfectly smooth from much handling, while the red body is disclosed where it has been chipped.

While it was at its best in 1800, yet fine examples were made in the Hispano-Moresque period. Many were decorated in relief, the ornamentation being left white, or per chance colored

with bright pigments on the copper ground. There are to-day shown in the Victoria and Albert Museum three specimens of this kind, a sucrier and cover with a band of yellow and most delicate decorations painted on it.

The second period of this same ware came in about 1830, when the glaze had frequently a pimpled appearance. This was on account of the pieces being badly dipped, and immediately afterwards stood upright, which gave the glaze a chance to collect in lumps. On it done in relief were gaudy flowers. They were, however, of inferior character and often painted in horizontal rings, the floral decorations being in cream and pink. Very little of this ware was marked, and there is considerable variety in the decorative

effect, as one finds when looking through a remarkably good collection. The white star-like flower and line of bead work on handle is considered to be very choice.

Pieces of wonderful old lustre have been found by collectors not long after the close of the civil war. They were hoarded by negroes in their cabins.

One of these was purchased by a lady visiting in the section, bought from a mammy, who had saved it and was supporting her former mistress by disposing of family heirlooms. It was copper lustre of the rarest kind, the Cornwallis jug. On one side of which was printed in a medallion, a picture showing the surrender of Cornwallis at Yorktown, while on the opposite side of the pitcher is Lafayette portrayed, a laurel wreath being



Gold Lustre-Ware pitcher. From the collection of Mrs. Page, Newburyport, Massachusetts



held over his head by emblematic figures. The piece is a large one and of good shape, so rare, in fact, that it brings fifty dollars.

Small and large pitchers are found in this coloring; teapots also, but not as plenty as pitchers, which were so popular as to demand an independent make.

They ranged in size from the large ones holding often two gallons to tiny ones of two tablespoon holding. The large pitchers, popularly known as "Cider-pitchers," were often accompanied with goblets to match. Numbers of these were in use in private families, but they are connected in imagination with the old tavern days, where dozens were called in play. They contained the favorite drinks of that day, including mimbo, spiced ale, and flip. Also a combination of ale, cream and eggs, making a harmony of color inside the pitcher, which must have kept pace with the exterior glaze.

There is, however, a practically unlimited variety to the different jugs, pitchers and bowls with bands of color, such as blue, or yellow, with decoration or groups of figures. It is rarely, however, that one finds a pitcher with a cover.

With the present day interest in collecting, Lustre-Ware has risen in price, so that today pieces that would a few years ago have brought practically nothing, can only be purchased for a good price. A good jug will bring at least five dollars, while those with elaborate decorations are sold for a great deal more, often depending upon the size.

This fact is not always known, as in the case of a granddaughter, who, at her grandfather's death, sold a lustre mug out of which Washington had drank for a mere nominal sum, to realize afterwards she could have added to her income a sum far more greater than she received.

The colors on the pieces were either painted or printed, some of them were very beautiful, more especially those which were made by Thomas Barlow at Longton. These bore the mark of an impressed "B." Longton seems to have been at one time a great center for lustre of all kinds, as both the High Street and Long Street works turned out silver and copper pieces, while the Gold Street works at the same place gave gold lustre



A Silver Lustre-Ware tea set

has escaped reproduction, and that is the Sunderland ware. This is the most difficult kind to find, and the most costly. It is made only in England. Here the decoration is in precipitated gold, which is applied to the pottery in blotches or spots, varying from a deep rose to purplish pink, according to the manner of laying it on the gold, for the purple-coloring comes where the gold has been only thinly applied.

This ware was made at Sunderland between 1730-1740, Newcastle taking up the manufacture at a later date. Rose lustre is rarely if ever seen alone, save in an occasional specimen, which is generally in the form of a gallon jug, on which are shown sentimental verses, pictures of ships or sailors. Two of the rarest shades are the purple and pink lustre, which resemble each other to such a wonderful degree that many people can scarcely tell the difference between the two, save in the pieces of Newhall, where the metallic decoration shows little rose coloring. Narrow bands of purple lustre decorate delicate white ware, which show black landscapes, hunting scenes, etc.

The decoration is occasionally done in purple. This was originally known as Swansea. It is thought that this pottery made purple lustre, yet the great bulk is from Newhall. The factory is not as well known as many others, which were in reality making an inferior quality of ware. The produce varies greatly, as both hard and soft paste were used. Upon this ware

we find well-known prints of "Mother and Child," "Reclining Maiden," and "Children Playing with each other," also women clothed in classic costumes, who are playing with children or dogs.

The purple tint was procured by gold being dissolved in nitromuriatic acid, a bar of tin being immersed in the solution. This made a beautiful product, although difficult to procure from the fact that it disappeared when too



Pitcher with hunting scene decoration and other specimens of gold Lustre-Ware



Plate and platter in pink Lustre-Ware

(Continued on page 192)





Sheraton Arm Chair

## Chairs of Chippendale, Heppelwhite and Sheraton

By Mary H. Northend  
Photographs by the author

This article on Chairs of Chippendale, Heppelwhite and Sheraton was preceded by Miss Northend's article on Early Chairs in the April number of this magazine.



A Sheraton Chair



ABOUT the middle of the eighteenth century a most important revolution took place in cabinet making. This change affected chairs even more than it did any other kind of furniture. It was brought about through the fact that for the first time English cabinet makers published books of furniture design which were copied by the best artisans in the country.

Chippendale, who drew most of his ideas from the French, issued his "Gentlemen's and Cabinet-Makers' Directory" in 1754, and a smaller work of similar nature appeared the year previous.

Heppelwhite brought out his Book of Design in 1789, while Sheraton published a similar collection in 1791. These three great names lead as designers of fine chairs.

Some designs were also published in 1765 by Robert Mainwaring, by Inches and Mayhew, and in 1773 the Brothers Adams followed their example. Of all these, Chippendale easily leads. He was considered authority for thirty years. His favorite pieces of furniture were chairs, and in them he blended the ideas of the French, the Dutch, in the bandy legs and straight back, and the Chinese, which were fashionable about the middle of the eighteenth century.

The results were masterpieces. Many of the chairs had broad seats, bow-shaped top rail, arms with well-known curves ending in scroll work, with and without stretchers, the ornamentations often confined to the front leg, while the back legs were straight and plain, copied from the Chinese.

The splat back and bandy legs, copied from the Dutch, were united with the ornamentation of the splat in modified Gothic forms. Often the full curve of the bandy leg terminated in the ball and claw feet which are so commonly used by Chippendale and his imitators, although his published book

contains not a single example of this particular style.

One of these chairs which is considered very handsome, is in the Harrod family at Newburyport, Massachusetts. It is one of a set of six chairs showing ball and claw feet, and with bandy legs. This chair was inherited from one of the early ancestors who was the owner of the ordinary or inn, known as Harrod's Tavern, the sign for which was painted representing the Freemason's Arm. This ordinary was a noted hostelry in Haverhill, and it was here that General Washington spent a night during his stay in that city.

Another Chippendale of equally handsome proportions, showing carved back, is in the Middleton House at Bristol, Rhode Island. This was inherited from Henry Middleton, one of the signers of the Declaration of Independence.

Much of Chippendale's work was done in mahogany, which was the favorite wood of his time. His skill was displayed in wonderful carving derived from various sources, but resolved by his taste into a harmonious whole.

The effect is so complete that his furniture needs no further enrichment by inlay or painting. Not only were his chairs serviceable, but the workmanship and carving was wonderful, rich in effect and beautiful detail.

The ornaments on the cabriole legs and frame are as delicate as those in the back, while the proportions of both are equally well balanced.

When Heppelwhite issued his book of design in 1789, his light and attractive patterns quickly caught the popular fancy. They were less strong and durable than those of Chippendale, but they had a beauty of form and wealth of ornamentation, as Heppelwhite used not only carving of the most delicate and exquisite description, but also inlay and painting. He also introduced japanning, after the style of Vernis Martin. Heppelwhite sacrificed strength and durability to produce light and artistic effect. His chairs may be dis-



Pierced ladder-back Chippendale chair





Chair of Chippendale's second period

Chippendale chair with cabriole legs

Chippendale chair with claw-and-ball feet

tinguished by their shield-shaped backs, as well as their oval, heart-shaped, and sometimes square ones, each of his styles being entirely different from those of Chippendale.

A typical Heppelwhite chair, with shield-shaped back adorned with carving of feathers, is in the William West family collection at Salem, Massachusetts. These three feathers represent the crest of the Prince of Wales, and were much in evidence during the illness of George III. Heppelwhite must himself have belonged to the Prince's party, and the movement in favor of this party must have been immensely popular, to judge from the frequency of the feather ornament in the works of both Heppelwhite and Sheraton.

The shield-shaped back is one of the most popular of Heppelwhite's models. They were all very delicate and graceful, and those which did not show the three feathers were decorated with carved drapery, with wheat ears, or the bell flower, sometimes although not elegantly called husks.

Some of the best examples of this kind are to be found in the Dwight Blaney collection in Boston, Mass. Another showing drapery and ears of wheat is in the Francis H. Bigelow collection at Cambridge, Massachusetts.

Haircloth had now come into use, and was popular for covering the seats, and in many specimens we find the edges finished with brass-headed nails. These were sometimes in plain lines, following the outline of the seat, and again, to simulate festoons.

The Sheraton chair, which supplanted the Heppelwhite, retained many of the Heppelwhite features. Sheraton's book of design was published two years after Heppelwhite's. The great difference between Heppelwhite's and Sheraton's was in the construction of the back. The chairs of the latter generally were furnished with the top rail straight or curved like a bow. Sometimes, he designed an easy chair like the one known as the Martha Washington Easy chair, a high-backed chair with curved arms, padded and covered



The "Martha Washington" Sheraton chair



Fine Heppelwhite chair, urn back

Heppelwhite chair, Waters collection

Heppelwhite chair, Osgood collection





"Prince of Wales" Heppelwhite, "Wheat-Sheaf" Sheraton, Heppelwhite, and "Garland and Bell" Sheraton chairs

with handsome patch or any other kind of cloth desirable. The name was given it because such a chair was owned at Mount Vernon.

The general trend of public fancy was now toward light and elegant forms with very showy decoration. The furniture was made of many different woods rather than all of mahogany, as in Chippendale's time. The latter designer used satinwood, apple-wood, rosewood, and tulip-wood. His chairs are much less common than those of the other two makers, the best ones in this country having straight legs, although the tapering fluted leg is sometimes found. This is not nearly as often seen in chairs as in other furniture, however.

Sheraton exhausted other forms of ornamentation and then indulged his fancy for brilliant coloring in the most gorgeous painted decoration, mixing it with inlay and carving. He then passed on to the French style of white and gold, and finally the brass inlay of Napoleonic day. Seats of cane work again came into vogue and were varied by coverings of needlework, of morocco, or striped and variegated horsehair. Damasks and finely printed silks were also used, as Dame Fashion decreed.

The curved piece which Sheraton introduced about 1800 remained the favorite chair pattern for a century, although it lost the brass mounts which he intended.

The Sheraton was succeeded by the Empire, which came in about the year 1804 and lasted until 1830, the last of the three cabinet makers living long enough for his styles to be influenced by that of the heavy Empire period.

The early Empire furniture was heavy and stiff, particularly when made by English makers. While the French decorated their furniture which was made of mahogany and coarse wood, with metal, the English used half brass. The return to darkened mahogany gave a revival of brass and wood which were the charms of the court of the Empress

Josephine. We have so few good examples of the Empire style in this country that more education is needed in this period than in any other, so that the Grecian delicacy of the Napoleonic design may be appreciated.

Under the American manipulation the Empire pieces show to great advantage. These were made in rosewood or mahogany or painted, although a great many were of mahogany veneer. There is a solidity and massiveness about the Empire pieces which is not without a certain charm.

The Adam furniture occupies a field by itself. Many fine examples are shown painted in the usual way on plain colored ground, to tone with the room. It is probable that some of the decorative artists who painted furniture for Robert Adam were also employed by cabinet makers of the Heppelwhite school, for there is a great similarity in this

form of ornamentation. Heppelwhite furniture was often placed in an Adam house, and in such cases was especially designed to harmonize with its surroundings. Nevertheless, even the decorative ornaments by no means exclusively followed the lines laid down by Adam, many ideas being taken from Louis Seize type, and numerous examples showed, especially in outline, marked originality in treatment.

The furniture was fanciful, light, and showed fine lines. When the city of Salem was at the height of her mercantile prosperity and her wharves were bustling scenes of lading and unlading cargoes, and when her harbor was the rendezvous of quaintly rigged vessels, another style of furniture was brought into this country—wonderful pieces of teak-wood, and many examples of this furniture, especially of the chairs with their rich and elegant carving, are still to be found in many a Salem home.

There are few more beautiful pieces than those to be found in this historic city. Some of these took a lifetime to carve, so tough was the wood and so elaborate the carving.



Chippendale ladder-back chair (1755)





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## THE "LITTLE THINGS" IN THE HOUSE

By Harry Martin Yeomans



BETTER understanding of the principles which govern the interior decoration of the home has resulted in a general elimination of the useless decorative objects which flourished in the Victorian era and up to within a decade.

The what-not, the heavy mantel draperies, the hand-painted plush banners and the wax flowers have been banished from our sight, and although this is a step in the right direction, there is still work to be done. Such a hopeful state of affairs has not come to pass because home-makers have been initiated into the mysteries which some persons seem to think surround the evolution of an artistic home, but because plain common sense has been brought to bear upon the problem of our immediate environment, and good reasons and arguments, that appeal to even the most indifferent, have been advanced to show the futility, not to say absurdity, of surrounding ourselves with such impedimenta. It does not require a course in an art school or a perusal of Ruskin's "Seven Lamps of Architecture," to see the advantages of the large living-room, which has replaced the parlor and reception-room of another day; that a plain, neutral colored cartridge paper, at thirty cents a roll, is more to be desired than one at seven dollars a roll made in imitation of brocaded velvet, and that a hardwood floor, with rugs spread over it, is more sanitary, not to say more artistic and beautiful, than a nailed-down Brussels carpet.

Many otherwise beautiful interiors have often been utterly ruined by our inborn propensity to collect small decorative objects and then arrange them on bookcases, plate-rails, tables, mantelpieces and in cabinets regardless of the effect that is produced through overcrowding and huddling. Many rooms as they leave the hands of the architect and decorator (either professional or amateur), are almost complete and their architectural and constructive qualities count for their full value in the decorative scheme, but this effect is frequently impaired by thoughtless overcrowding and a fine interior spoiled when many small pictures line the walls

and meaningless decorative objects are scattered about.

Some home-makers have a mistaken idea that a room will have a cold and formal appearance if there are any empty wall-spaces. Likewise they imagine they must make their rooms look "homelike" and "cosy" through a cluttering of ornaments in "fussy" effect. This is especially the case in small houses. A Japanese simplicity may not be desired in every modern house, but far better is it to have empty wall-spaces of pleasing tints where the eye can linger and rest, than to fill one's house with meaningless articles that destroy the sense of repose which one should find within its walls.

The mistake of over-ornamentation and over-decorating would not be made so often if the home-maker would confine his decorative objects to things that are utilitarian and at one and the same time decorative. The good old test of things being both useful and beautiful is a good standard to go by, and will guide aright those who are in doubt. On the surface this may appear to be a rather strict rule, but it is not, as it will be found to embrace all of the decorative objects that are really needed in the average room.

If we allow each and everything that enters into the construction and furnishing of a room to play its own rôle and be decorative in itself, then we will not be tempted to depend on detached objects, such as useless marble pedestals and brass and onyx stands for decoration. If the wood-trim is good, the mantelpiece artistic and of a dignified design, an harmonious neutral color on the walls, the furniture in good taste, and the hangings simple and appropriate, we have gone a long way towards solving the problem of a successful interior. Then it will be time to pause and to

consider carefully just what "little things" we will wish to put into each room, for these little things are just the intimate touches that will make or mar all of the well-planned work that has gone before. Such items as the lighting fixtures, doorknobs, clocks, vases for holding flowers and foliage, mirrors, lamps, candlesticks, sofa pillows, desk sets, bookends, wastepaper baskets, lampshades and fireplace fixtures (if there is an open fireplace), are objects to be found in every home, and on whether they are artistically good or bad will depend the success of your interiors.

What could be more



"Little things" are well arranged in this dining-room



decorative in a long wall-space than a bookcase, or a set of built-in bookshelves, filled with brightly bound volumes? With a good brown photographic print hung low over the bookcases, and perhaps a bit of brass or pottery on top of it, one will find that the space has been successfully decorated and needs no further adornment. An open fireplace with its well-chosen andirons, shovel, tongs and other furnishings is a thing of beauty, the very heart of a room, and requires few other accessories to add to its attractiveness. The library table with its book-ends, shaded reading-lamp and writing paraphernalia is decorative enough when furnished with only these necessary articles and requires little more. I know of an architect who always makes a point of omitting the mantelshelf in the interiors which he designs, because he has seen so many of his rooms spoiled by filling the mantelshelf with family photographs and treating it as a general catch-all. This, of course, is a case of extreme treatment, as certain things properly belong on the shelf if a room is not to have a formidably formal aspect. However, it is the abuse of the shelf to which we refer.

Pictures and such objects as are purely decorative have not been included in this article, as they are like one's books, and it is rather difficult to state any definite rules governing their selection. Our houses will be better places to live in, if we will depend for our cheerful and homelike effects upon the objects with which we must of necessity surround ourselves.

It must be understood that one's plea for an unconfused arrangement of the lares and penates, one does not

mean that all objects should be excluded except those which create formal adornment. Uninteresting indeed would our houses be if they were to depend wholly upon the principle of maintaining the first æsthetic effect of convenience and simple approving order planning. To make our house interiors attractive we require more than ornamentation and decoration applied by theory. We must gather around us the things that stand for little informal surprises. But such things should be chosen for their lasting qualities and not as movable space fillers. In other words, every object in our houses which is displayed, should possess some intrinsic interest, not only the interest of association which may be brought forth by pointing it out, but the interest of intrinsic beauty. Bearing this in mind, we will banish vases of modern fabrication, turned out by potteries whose sole existence is for dollars and cents brought by ceramic industry and in place of these obstacles to cultural progress, we will have their place taken by things that are beautiful in themselves, whether the products of yesterday's master-craftsman or the product of the sincere and earnest craftsman of to-day. It is not a large expenditure of money that makes an artistic home. I have seen interiors furnished with the simplest kind of chairs and tables, suggestive of the Mission type, which possessed an air of distinction and good breeding not found in more pretentious houses, because artistic values had been appreciated and good taste governed the selection of the furnishings. Our interiors should be "honest" if we wish them to reflect the personalities of the occupants and stand as a criterion of their culture.



This apartment is an example of proper restraint in the selection of its decorative furnishings



## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith

### THE GARDEN IN THE MONTH OF MAY



AY, birthday of gardens! I wonder if there is a more loved month in the whole calendar? Surely not one that is more to the poets' taste, when, as old-time Edmund Spencer was wont to sing "the boughes doe laughing blossoms beare." The practical

will tell us we should forget poetry and take to planting, as though planting was not poetry, and as though Ancient Virgil had not known how to make vegetable-growing as luscious to literature as pepper pods are to the perpetually prosaic! After all, what are our gardens for? Just to furnish us with food? What joy would there be in the digging, the seeding, the cultivating if every cauliflower stood to us for cookery, every cucumber as a pickle and every lettuce as a salad! Of course, with the proper appetite expected of every normal one of us that our table should be laden with home-grown things gives us a sense of satisfaction, but is that not quite as much from the pride we take in our ability to grow all these delicacies just as much as from the knowledge that they will serve as space-fillers for empty man?

WITH the coming of May time I always think of Hawthorn boughs laden with billowy white blossoms—here and there a pink-domed shrub—when the May days return, and yet there are no Hawthorns where my garden grows. That I have taken from the poets, and have given it to my cabbages, my butter beans, my radishes and my parsnips, to grace their utility. But it is not, gentle reader, that I neglect my vegetables to go a-May-ing; instead, the contemplation of everything lovely in nature lends to my enthusiasm for the rows and hills and trellises of To-morrow's table things. I make sure that there is reasonable doubt of late frosts, for experience teaches one that rushing a season is often

one way of ultimately being behind with everything. When I am sure the frosts will not come again I transplant tender growing things from hot-bed to garden. Then in May I shall be sowing all the seed necessary to start the succession crops, late Peas, Beans, Cabbages, Brussel's Sprouts, Lettuce, Parsley, Carrots, Spinach, Broccoli, Beets, Onions, Cauliflower, and the like.

THE flower-boxes for windows, porches, garden walls and terrace balustrades should be planned in May, and provision made for the plants which are to fill them. Hardy Annuals should be sown, and those that have been started in cold frames previously and hardened off can be transplanted late in the month. Early in May the more tender Annuals may be sown in cold frames for use late in the season.

WITH the ground free from frost there will be the Hardy Perennials to be shifted in rearranging borders. This operation should be delayed until the end of the month. As soon as the petals fall from the orchard trees the careful gardener begins to spray the trees. There is also spraying to attend to in connection with Rose bushes, whale-oil soap is recommended for this purpose. Rose plants may also be stimulated at this time with liquid manure.

GLADIOLI for August blossoming should be planted this month early and if this is followed by other planting every two weeks up to the end of June a succession of bloom will be assured. Select a sunny location for the Gladiolus, plant six inches deep and eight inches apart, and in a soil that is rich and which, though well drained, has plenty of water. Perhaps no border-flower aside from the Dahlia deserves more attention than the Gladiolus, and it is to be regretted that its culture is so neglected in many gardens that need its "personality" to add to their attractiveness and complete their charm.

THERE never was a truly successful garden



Do not clutter your trees in this manner with garden "trappings"



which was not also a playground for birds. The garden-maker should not forget his little feathered friends. Let him plant Sunflowers with this in mind, and then when Jack Frost in sportive mood has nipped the noses of all the Petunias, and has finally overcome even the tenacious Salvia, the tall stems crowned with ripened Sunflower seeds will sway with the weight of some throng of finches and seem to the birds you have loved a store of reward for their Summer's service.

**H**OME garden-makers should be alert for their fight against the Elm-leaf beetle. Elms should be sprayed in time in order that the warfare against this pest may be effective.

#### WINDOW BOXES WITH NORTHERN EXPOSURE

**A** READER of this department has written to ask what plants will succeed when grown in window boxes having a northern



A new use for an old pump

exposure. The Caladiums will thrive well under these conditions, as well also the Boston Fern, Asparagus Sprengeri, the Rubra Begonia, the Fuchsia, and such vines as the Vinca, Maurandia, and the Trailing Fuchsia.

#### THE OLD PUMP

**A** READER of AMERICAN HOMES has contributed the accompanying photograph of an old pump, the water trough of which has been utilized as a feature of the garden in which the old pump remains by cleverly planting with Petunias. As the old well had run dry the owner of this attractive garden had intended having the pump and trough removed, but the happy thought here pictured as carried out has saved it from a less attractive fate. One notes with satisfaction that the Petunia is regaining its old-time place in favor. It is regrettable that it ever became so "out of fashion."



The month of May brings with it the loveliest of garden sights—an apple-tree in blossom



## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE



### DOMESTIC SCIENCE AND COLLEGE

By Elizabeth Atwood



It is interesting to one as a mother and homemaker to know that housework, just the plain everyday housework, is coming to occupy the attention and thought of our colleges and schools. It is interesting to note, too, certain objections raised by some, such as "The public schools have had to add to their already heavy burden, the teaching of sewing, cooking and manual training." Professor Hugo Munsterberg admits the need of certain ideal, "cultural" studies in domestic science in the college course, but "a practical course in cooking or sewing is certainly a useful and important exercise for many girls, but to introduce it into the college world means indeed to give up the true college ideal." Further he says, "The college years are the one time in the woman's life career in which everything is to appeal to her purest and finest emotions and is to stimulate her highest mental energies. Have we a right to fill this time, too, with the trivial miseries of household care and turn the enthusiastic eye of the young woman from the Parthenon to the kitchen utensils and the sewing table?"

Perhaps the making of a home does include the trivial miseries of household care, but no homemaker will call these miseries "trivial." It is also true that the woman of "purest and finest emotions" must be fed three times a day just so long as she lives, and someone must use or order the using of the "kitchen utensils," and that this calls for the training along these practical lines.

I rejoice that the time has come when the attention of educators is being centered upon these more practical ends of students' training. The agricultural colleges show the trend toward the training of our boys and young men along lines of productivity through manual labor. This only goes to show that it is becoming more and more a scientific study, this growing and raising of the food necessary to develop the strong race we wish to become. Is it not equally necessary that the woman of the race should know how to prepare the foods so produced? Is this any trivial matter? Does not the whole of our development depend greatly upon it.

Experience is a splendid teacher—a very necessary one, in fact. But there must

be instruction as well, and the average mother of to-day could not, I think, tell her daughter why certain culinary combinations produce certain results. Instruction along the line of kitchen chemistry is of the very greatest value to every housewife; leading as it does to more than one at first thinks of. I believe heartily in having sewing and domestic science taught in the schools. In the first place, we have little time left to our girls in which they can be taught cooking at home, so the introduction of teaching of domestic science in the schools in its various branches need not cast any reflection upon the home training. Indeed, it should not when the school so plans its work that Jane and Ella have no time to give to the study at home.

But when the law says that Jane and Ella must study domestic science, why that is another matter, indeed, for it becomes the duty of the powers that be to see to it that, somewhere in the arrangement of the courses, time is found for this study in school. They just must do it either by eliminating certain studies more or less useless or shortening the time given to others. No one cares very much how they do it, for they will surely find a way—when they are made responsible.

I would be far more in favor of preparatory work in domestic science being carried on in the home than I ever would be over the two hours devoted to Latin study. I would strongly urge making experiments at home, the results to be reported to the schools. No teacher of to-day hesitates to assign a lesson in history, English, French or German, physics or mathematics which compel from one to two hours of homework each to prepare. Each teacher is certain to feel that his or her branch is of the utmost importance, and also, back of this knowledge he or she knows that a certain amount of work required by rules may be covered in a given period. This makes it necessary to give out hard and long lessons, and work at school is so planned that most of the students have few or no study periods during the hours of school attendance. Every mother knows this to be true, and also knows that much of this required work will be of little value to Jane or Ella when they leave school, even as a mind training if it is not given some early application. The girls who wish to go to college to further qualify for the business of living are in the minority just at present.

Of course, as Bernard



Miniature Birch-bark canoes, filled with Lilies of the Valley and joined with ropes of Smilax, form a dainty centerpiece for the lunch table.—  
Photograph by Mary H. Northend



Shaw once put it, "The ordinary woman's business is to get married." But what about the women and girls who do not wish to marry merely for the sake of being sure of a home of their own? All, whether married or single, should know how to make a home. After algebra and geometry, in fact, all along the line with it, comes the fundamental process of supporting life and brain power sufficient to assimilate the problems. Should not our children qualify for this process at the same time, and, if need be, leave out some of the "frills" of modern schools?

Only few schools at present are giving a course in domestic science, and most high schools are so exacting in regard to home work that there is no time for home-study of this greatest science of all. If we graduate a healthy set of girls we must be content. We parents are to blame for this condition of things. A girl, and her parents, too, should think of what a woman must and should be responsible for. If this were lived up to, we should not have so many absolutely helpless girls turned out into the world each June.

The thing which we do daily becomes a part of us, as the child with a French, German or Spanish nurse, soon comes to be much at home in a foreign language. So I say, by all means have this study of domestic science and sewing carried through the whole school course. Again I say, this is the greatest science of all, and let no woman declare to the contrary. The child who begins in the most simple and elemental way has an interest started which will become a part of her, and this interest is what mothers should help along in every way possible.

Beginning with the grammar school how much may be accomplished through its eight grades covering the formative period of the child. I do not mean to suggest that all girls will desire to cook, but they will learn to have a greater respect for the art of cooking, and many who do not know that it is an art will find this out, too. The most simple details of housekeeping, the most simple of culinary possibilities may be taught in these years, and Jane and Ella will have a greater respect for the things they have become familiar with in this way. Even though forced to do the work which they find so congenial, at least they are made to understand the processes.

Of course there are many girls whose mothers are not qualified to teach them, and to these girls the teaching of domestic science in the schools means even more. It would be a great thing if only these girls were to be considered, but I feel that it is a great thing for all girls, no matter what their surroundings may be. It is woman's province to direct the household, a household, some household, and there are a, b, c's to become familiar with in housekeeping as surely as there are in the reading, writing and arithmetic, and the sooner this part of the girl's education is begun the better. It should go side by side all through her years of school instruction with the other parts of her mental training.

We will, when girls have had eight or ten years of this training in domestic science, see wonderful results, I feel

sure. We will see a change in the attitude toward housework. It is great, it is noble, to be able to make a home comfortable and artistic in its surroundings, and when girls learn this, they will learn to be less scornful of the processes which make this possible. Perhaps a halo might grow around the once despised dishpan.

Right here will be the part the college has to play in this greater and larger development. Professor Munsterberg put it in these words: "Every form and curve of the chair and table, every design in the wall paper and the rug,

every variation of the bed or the mirror, of the spoon or the glass, is a part of a fascinating story of development. . . . A woman cannot take a nobler power from her college life into the turmoil of the world than the gift of seeing every element of the home in this wider perspective, that is, substituting the cultural aspect for the trivial one."

College training along these lines side by side with other sciences, must make a more complete woman. Following the more elemental training of the schools, it simply rounds out the whole. Some day in nearly all women's lives comes the time when they find themselves submerged in the material plane of life,

forced to engage in the ordinary duties of the home, to drudge, they call it, and it is very hard for them. But if they can bring an intelligent brain and an eager soul to study it from a higher level, instead of the dull hand of the servant's class, how much that is beautiful can come to them even under such trying circumstances.

What an ideal result to come from the small beginning of teaching cooking in the public schools. But it is possible, for where could results be found in the training of the girls to-day which would be more satisfactory? This is what educators are striving for, the more practical and helpful lines for all students. Surely they will get their reward in their great work, when in years to come we have a sensible homemaking race of young women.

#### AFTERNOON TEA-STRIPS

By Mary H. Northend



For this take strips of bread and toast them a light brown or dry them in the oven. For topping, take dates and chop them very fine, adding melted marshmallow and spread the mixture over the strips and brown in the oven for a moment only

#### RASPBERRY GELATINE—By Mary H. Northend



Prepare gelatine as usual and pour into molds in which Raspberries have been placed. When cold turn out and surround with additional berries





Two interesting map Samplers from the collection of Mr. Alexander W. Drake, of New York

## MAP SAMPLERS

(Continued from page 178)

interesting as showing the little worker's knowledge of the geography of the "dark continent." This map of Africa is a truly beautiful sampler which must have been the work of many months for the clever little needlewoman who embroidered it so long ago. Upon a ground of écreu canvas the African continent is outlined in old red just within a line of blue. The political divisions are outlined in yellow, the rivers are green and black is used to work the names of the countries and the islands and bodies of water which surround. The sampler is bordered with Roses and Pinks and a blue flower which defies classification, but which is so decorated that its invention for the occasion is fully justified.

The vogue of map samplers appears to have been confined to the latter part of the eighteenth century, and the first thirty years of the century following. That they were not made more frequently is perhaps owing to the fact that they offered no rich opportunity for a bold and striking decorative effect and afforded no great scope for the exhibition of a great variety of stitches. Their possibilities were probably too limited to attract the fancy of the youthful workers of samplers who after attaining the skill necessary for the creditable execution of such an achievement doubtless wished the sampler to assume the form best adapted for a fitting display of their abilities.

## LUSTRE-WARE

(Continued from page 182)

great heat was used. Two marks designate this ware, one of which is an impressed "N," which is found on the hard paste ware made much earlier. The second shows the name Newhall, which is printed in either dull red or brown, and which is surrounded by a double circle. It is found on thicker soft paste ware.

One way to determine this is by a shine of brilliant gold seen in some lights and a ruby purple in others, for the glaze is due to a mixture of gold with other substances. These were made in Brislington, Swansea and Sunderland, but also in Staffordshire, with the exception of the Wedgewood pieces; these were an inferior character.

This glaze is the least durable of all lustres, possibly on account of its being laid on such a thin film. Cups and saucers are found entirely covered with this glaze, but they are very rare, and always of the best period, 1790-1800. Wedgewood made some wonderful pieces in such forms as candlestick shells and typical basket work. Here the beauty of design depended on shape and lustre alone; these were always good, the articles being entirely covered with a mottled ruby lustre of great beauty.

Perhaps the most interesting is the pink lustre, which is pictorial in character, transfer or printed patterns being used. They show such a variety of subjects, including hunting scenes, Masonic emblems and figures of emblematic character. Considerable quantities of this ware were made by Enoch Wood.

The company or Ministers' set found in many a New England homestead was of pink lustre. It stood for eighty odd years unharmed and with fair usage can be made to last as many more.

In 1838 electroplating was invented, and from that time on the ware decreased. It is thought that it ceased being manufactured as late as 1850, or 60, only about fifty years ago. It seems strange while so much lustre was manufactured, that it should have disappeared in such a short time. It is a known fact, that most potters made Lustre-Ware, and if one could only find a list, it would embrace almost every well-known English potter's name.

Looking back, it is almost wonderful to find that articles which were designed and fashioned by old time artisans rarely lacked usefulness and beauty. It is well that so many examples are left behind, to emphasize to moderns—the law of Utility first, Beauty second, in all things which are made for use. It is not alone in their being a reminder of the delightful part that old objects appeal to the collector,—he is just as interested in their power to inspire the future.



## Collectors' Department



*Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.*

**M. C. R.:** The Broadside to which you refer would bring but a small market price. A copy of the Broadside, An Act Authorising a detachment from the militia of the United States, 1 p. folio, April 18, 1806, containing printed signatures of Thomas Jefferson, Nathaniel Macon (Speaker of the House) and S. Smith (President pro tem of the Senate) sold at auction from the Benson J. Lossing collection for fifty cents.

**N. J. H.:** Civil War envelopes with cartoons, etc., printed upon them in colors (usually in blue and red), have not any particular market value. Ten cents apiece would be a fair price for them, though those that had actually seen postal service would be worth considerably more.

**L. V. C.:** Impressions of the Great Seal of the Confederacy are not common. They may be had in bronze and in silver. A copy of the bronze impression recently sold at Anderson's for \$6.50, one in silver for \$7.75. The seal was executed in England in duplicate. One was sent over to the Confederacy and was received in Richmond during the last few days that preceded the evacuation. However, the apparatus for impressing it never arrived, consequently the seal was never in official use.

**A. H. S.:** The first three volumes of *The Ancestor*, the quarterly review of county and family history, heraldry and antiquities, published in London (1902), could be picked up second-hand for about a dollar a volume.

**L. M. R.:** Such work as you describe is called "inlaying." Prints, engravings, autographs, documents, etc., are carefully cleaned and inserted (without any damage to them whatsoever) in sheets of paper (usually Whatman's hot-pressed drawing) in such a manner that they appear to form an integral part of the sheet. This is an ideal way of going about the

preservation of a related collection of prints, autographs or documents or of extra-illustrating a volume. We will be glad to supply you with the names and addresses of experts who undertake such work in these lines if you desire. Inlaying is comparatively inexpensive.

**P. N. T.:** You will find Lowestoft armorial china interestingly described by N. Hudson Moore in the illustrated article which appeared in *AMERICAN HOMES AND GARDENS* for May, 1907, page 193. A copy of this number can be supplied, price 25 cents.

**G. S.:** The specimens of ancient glass you submitted for expert opinion are unquestionably genuine examples of early Roman glass. The iridescence and striation is especially fine. In submitting objects for examination especial care should be taken in packing them. *AMERICAN HOMES AND GARDENS* cannot hold itself responsible for any objects sent for inspection, but will exercise all possible care. Packages should be prepaid and will be returned charges collect.

**E. DuB.:** The Japanese print you submit is by Suzuki Harunobu and you will find it illustrated in "Epochs in Chinese and Japanese Art" by the late Professor E. Fenollosa. The second print is "Yedo Bay at Dawn," by Hiroshige.

**C. E. W.:** The double gourd-shaped Japanese vase is iron-rust glaze, fabricated in Takatori (province of Chikuzen), and was made about the beginning of the 19th century.

**N. H.:** You will find old teakwood described in *AMERICAN HOMES AND GARDENS* for December, 1907, page 463, in an article, "The Romance of Old Teakwood," by Mary H. Northend. Back numbers of *AMERICAN HOMES AND GARDENS* can be supplied with a few exceptions.



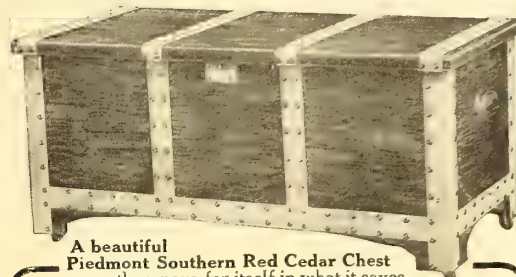
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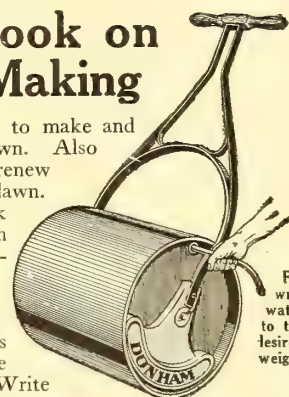
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A. G.: The early regulation in connection with French pewterers' marks to which you refer is to be found in the "Statuts des Examiniers-Plombiers" of 1554 at Rouen wherein it was required that the chosen marks were to be different one from the other, in addition to which the finer pewter was to be marked with the device of a little hammer stamped upon it. The penalty for pewterers neglecting to mark their wares was, at that time, fixed at twelve sols for every specimen put forth unmarked.

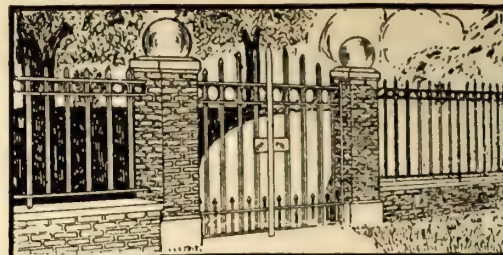
H. C.: To enumerate the finest extant examples of the ivory workers' craft in the world's famous collections would require more space than the province of this department permits, but among some of the finest ivories extant one may mention the Diptych (Consular) of Probianus in Berlin, the tablet of Lampadius at Brescia, The Apotheosis of Romulus tablet in the British Museum, the Ivory Book of Rouen Cathedral, the Carraud Diptych in the Bargello at Florence, the famous pyx in the Musée de Cluny, Paris, the Ivory Throne of Maximian in Ravenna, a cover of a Book of the Gospels in the Bibliothèque Nationale, Paris, an ivory oliphant in the Victoria and Albert Museum, London, the Throne of St. Peter, Rome, the Trevulso plaque in Milan, etc., to mention but a few of the earlier ivories. In objects of this sort the collections of the late J. Pierpont Morgan are especially rich, Mr. Morgan having collected some of the finest examples of carved ivory in private possession, examples, in fact, quite as interesting and remarkable as many of the most noted ones in the great museums of the world.

W. P.: The mark on the Japanese pottery of which you send a drawing is that of its year of fabrication, in this instance the year Shō-toku, or 1711. You will find a very good date list in Burton & Hobson's "Handbook of Marks on Pottery and Porcelain," published by Macmillan. The publishers of AMERICAN HOMES AND GARDENS will be glad to quote prices on any books in which collectors are interested. Any publication can be furnished postpaid on receipt of price.

N. S. P.: The Chinese inscription deciphered reads Wên chang shan tou, which, translated, is "Scholarship lofty as the hills and the Great Bear!" The ware bearing this dates between 1662 and 1722. The E-shaped hieroglyphic mark signifies "Yü," meaning Jade.

G. C. T.: The blue and white cup is not Dutch Delft but Persian ware of the nineteenth century. Marked specimens of Persian wares are not common nor are marked specimens of Syrian and Turkish pottery very often to be found in the shops. The influence of the Chinese pottery is very marked in much of the nineteenth century Persian pieces. The pottery marked with the design of a fruit basket with the initials W. S. & Co., was made by W. Smith & Co., at Stockton-Tees about 1820. The other mark you submit is one that was often used on English imitation of Sèvres.

L. F. D.: Autograph letters of Whistler command high prices both in the auction room and by dealers. There seems no probability that the competition for them will abate. They are seldom listed by American dealers, though occasionally coming up in sales.



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## THE COLLECTORS' GUIDE

Collectors are invited to send short descriptions of their wants and offerings to the COLLECTORS' MART. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

**Exchange:** A collector will exchange Eighteenth Century English sampler for a pair of old brass andirons or interesting fender. S. A. B.

**Offered:** Three fine Dutch brass kettles in excellent condition. N. B.

**Offered:** Liverpool Pitcher, height 10 inches, very rare and in perfect condition. Has the arms of the United States, with date 1804, and the initials J. E. B., and on one side a frigate under full sail and on the other the Tomb of Washington surmounted by an urn with the letters G. W., and in medallions the portraits of Samuel Adams and John Hancock, the latter being in a red coat. Below a beehive and a horn of plenty. The present owner will part with it for \$100.00. A. M.

**Offered:** Silver altar lamp. Early Italian. N. E. R.

**Offered:** Two old Chippendale chairs. G. R.

**Offered:** Old mahogany table (Empire) fine condition. M. B.

**Wanted:** Arabic glass "coins" or money weights with cufic inscriptions. C. L. H.

**Wanted:** Autograph letters of wives of the presidents. Also want envelopes used in franking the correspondence of wives of the presidents. N. B. D.

**Wanted:** Old prints and anything relating to the history of coinage. G. N. R.

**Offered:** An interesting pair of Italian brass sconces. J. M. L.

**Offered:** Two polychrome Delf plates (formerly in the Colonna Collection). E. F.

**Offered:** Certificate of the Order of the Cincinnati, signed by George Washington. This original parchment, of excessive rarity, was issued to an officer in New Jersey. It was enclosed in a black ebony frame, protected by glass on both sides. Price \$125. B. L.


**Wanted:** Copies of first editions of Kate Greenaway's books. F. C.

**Wanted:** A collector will be glad to purchase old envelopes bearing used postage-stamps cancelled prior to 1870. S. M. M.

**Wanted:** Early visiting cards or business cards engraved with interesting vignettes, old valentines before 1850. J. B. T.

**Wanted:** Old ginger jars. K. C. T.

**Paul Revere, Boston Massacre:** I have an impression of this interesting item of Americana, published and copyrighted in 1832, in an oak frame. This print is quite as rare as the original Boston Massacre,



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Scientific American Supplement 1087 gives a full account of the making of an alternating current coil giving a 5-inch spark.

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Scientific American Supplement 1402 gives data for the construction of coils of a definite length of spark.

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engraved by Revere. Would consider offer of \$100.00 for it. L. B.

Wanted: Shall be glad to be put in communication with any one having any early American silver for sale; also wanted a Lowestoft set, or separate pieces, if desirable. T. M.

Offered: An early English sampler of exquisite workmanship. Date 1797. Lettered only, but letters of extreme beauty and interest. R. V.

Wanted: Italian majolica albarello for holding Basil. L. P. R.

Wanted: I am forming a collection of early engravings of the leading colleges. Shall be glad to have submitted to me engravings of college views published prior to 1850. X. Y. Z.

Wanted: Boxes, cases, etc., of Persian lacquer with flowered design. G. C.

Offered: Antique marble font consisting of carved capital of Corinthian column formerly in the Stanford White collection. W. S. B.

Wanted: Old prints relating to the history of the post. C. E.

Offered: Early English sampler. S. M.

Wanted: American sampler dated before 1701. G. C.

Exchange: Photographs of privately owned paintings by the old masters (Italian). N. V. R.

Wanted: Early railroad tickets. Material bearing on early railroads (before 1850). A. H.

Wanted: Old-fashioned secretary, dating about 1800. W. K.

Wanted: Copy of miniature book in two volumes, "Diamond Songster," printed early in the nineteenth century. T. L.

Offered: Interesting medals. Continental paper money. L. S. M.

Wanted: Some of the first editions of Edgar Allen Poe. N. O. O.

Wanted: Books, autographs and prints relating to Whitman. T. S. B.

Offered: Genuine piece of Continental paper money printed by Benjamin Franklin and containing his imprint. H. C. P.

Wanted: Early English glass tumbler decorated with a pastoral scene in enameled colors. R. C.

Wanted: Miniature books in all languages, particularly a copy of *The Diamond Songster* in two volumes, printed early in the Nineteenth Century. K. L.

Exchange: Will exchange my duplicate books on numismatics for works on this subject not in my collection. N. V. R.

Wanted: Copy of Wyon's Medal commemorating visit of Queen Victoria to the Corporation of London. N. E. R.

Wanted: Objects in straw mosaic. A. R. D.

Wanted: Old envelopes bearing untorn cancelled United States postage stamps, before 1860. J. L.

Offered: Venetian Wedding box. Inlaid. Six feet long, two claw feet in front. Plain supports at back. Probably 16th century. F. A.

Wanted: Old Mexican pottery. C. R.

Offered: Old-fashioned bedstead. W.

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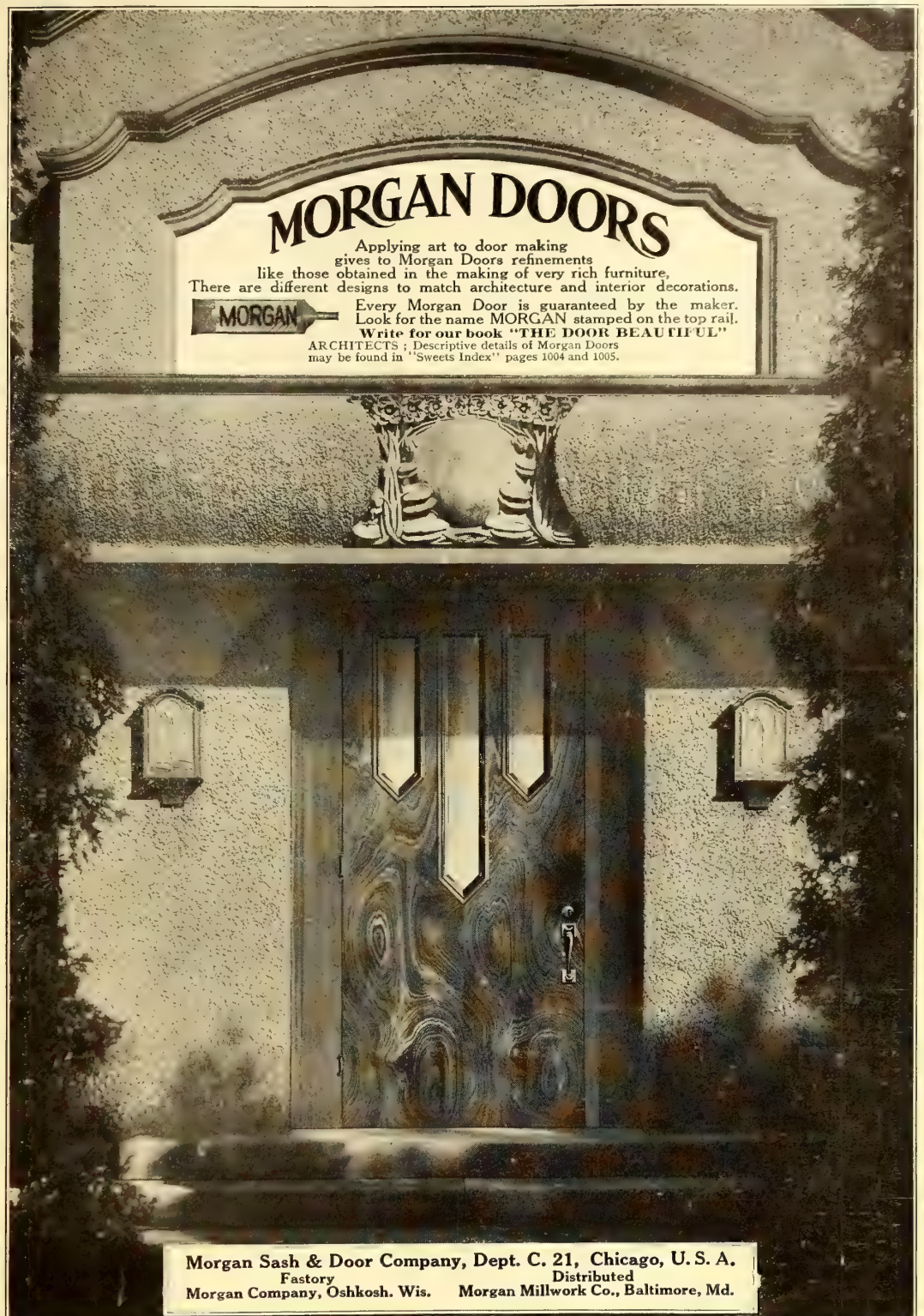
POPULAR IGNORANCE ABOUT OUR  
COMMON WOODS

MODERN culture in no small measure despises natural history. Wood experts observe constantly from their intercourse with their fellows, that even among the well-educated people there prevails a general lack of acquaintance with the commercial woods. Among the wood users of the present day what knowledge they have upon the woods is generally that of a few superficial and unrelated facts, mixed, perhaps, with a number of incorrect ideas concerning their physical properties and their suitability for certain uses. It is also a rather remarkable fact how prone people are to confound the names of well-known species of woods, which, though closely related, possess, notwithstanding, clearly marked distinctive characters. Thus, experienced lumbermen or timber merchants call spruces "firs," pines "spruces," maples "sycamores," and even trained foresters sometimes class the cigar box cedar (*Cedrela odorata*) with our common red cedar or juniper. This confusion of knowledge exists also with relation to species which have been made familiar to a number of laymen in the local lumber yards where, for instance, western yellow pine is sold as white pine, and red oak as white oak.

There is no material in such common use as wood, and it may be from this very circumstance of its being so plentiful that it is looked upon by people as beneath their notice. The average man in the street is unable to tell the distinctive features of the wood of ash and that of chestnut, and he does not regard such facts entitled to any consideration. The same person would feel offended if he were told that he did not know the difference between a mushroom and a toadstool; as a matter of fact there is no botanical or other distinction whatever. A knowledge of the chief external appearance of wood and their more prominent structural characteristics will be found upon investigation to be highly interesting and often prove to be of considerable value. It is a knowledge and understanding of the characteristics of our common woods, by which the relation of structure and external features is clearly indicated and defined, that the people generally are most lacking. Not many possess the ability to group woods having like structural characters.

The study of woods has indeed latterly received more attention than formerly as a branch of education, and made a part of the courses given in forestry and other technical institutions. It should be made a part of the common school exercises. But the teachers have themselves no very clear understanding of the characters of the chief commercial woods, and a short course of instruction must first be introduced into our training schools for teachers. Instructions of this character can fitly be introduced in connection with sloyd work.

There is hope that the coming generation will be better posted upon the principal characteristics of woods. In this respect of the people of Germany have progressed considerably more than the English or the Americans. The Latin names employed for a good many structures in wood have been perhaps the chief difficulty, and discouraged many persons from acquiring a better knowledge of woods.



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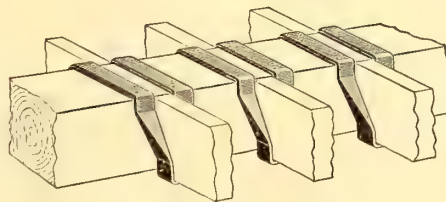
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**A** PART from two collections, both of which will eventually be included in French museums, the J. Pierpont Morgan's collection of early watches ranks as perhaps the most important in private hands. It is made up of several other collections, more particularly the Hilton Price and the Marfels, whilst single specimens have been secured in England and abroad on the very rare occasions that such things come into the market. A catalogue, limited to fifteen samples on pure vellum, twenty on Japanese vellum, and forty-five on hand-made paper, has been printed, after researches extending over several years, by Dr. G. C. Williamson. There can be no question that the vellum copies are among the most sumptuous books ever produced in the United States. The illustrations are as far as possible actual facsimiles of the objects, and are executed in every instance with actual metal, the gold and silver leaf being tooled with agate points and impressed with very small specially cut dies. The imitation of the Limoges enamel effect is especially remarkable.

With early watches, as with illuminated manuscripts, each article is unique, and in many cases, for reasons which suggest themselves, very little is discoverable as to their actual history beyond their first or earliest owners. Dr. Williamson therefore has had to devote himself to investigating the careers of the various makers, English, French and German, and his efforts in this direction render his catalogue an encyclopaedia of European watch-makers and making, for it is full of minute and exhaustive details never before printed.

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**J**UST how much genuine delight, to say nothing of a wealth of useful knowledge, can be got from growing a little garden of herbs no one will ever know until they have tried it for themselves. "Of the earth earthy," and inspired by merely gastronomic motives you begin by planting only thyme and parsley and sage—a trio of pot-herbs always welcome in the kitchen, if the cook has been properly trained in time-honored ways of preparing soups and meats. Having done this you begin to remember the delicious scent that used to exhale, penetrating but delicate, from your grandmother's clothes-presses and chests when they were opened and you sow lavender and rosemary. By this time you have begun to feel a touch of the collectors' mania and you plunge into borage and sorrel, sweet basil and saffron and a dozen more so that before you get through you have grown enough "simples" to supply a whole regiment of old crones. Incidentally, you have doubtless made the worshipful acquaintance of sundry of the Caroline herbalists—we speak of the Caroline Divines, so why not Caroline Herbalists? They look exactly alike. This honorable company, living in Seventeenth Century calf tomes, with their pictures in full-bottomed wigs opposite the title-pages is not to be sneezed at. What with their ponderous aid and the experience you will have gained by the end of the season, you will also have got something else unconsciously. You will have reached the spirit of the garden, have felt some of the mysticism and subtle sentiment that ever lurk in its atmosphere.



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Sworn to and subscribed before me this 19th day of March, 1913.

(Seal) JOHN P. DAVIS.

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**AMPHORA.** A Collection of Prose and Verse Chosen by the Editor of *The Bibelot* of Portland, Maine; Thomas 8vo. Van Gelder hand-made paper. Price, \$1.75.

The origin of this book which might be regarded as a breviary for booklovers is found in the fact that for over twenty years Mr. Thomas Mosher has issued catalogues descriptive of the now famous editions known the world over as "The Mosher Books," and wherever space permitted has printed poems and prose selections of whatever seemed to him to be of unusual truth and beauty. It had been easier to have gone over old traveled roads and flung together a quantity of reading matter—and nothing more—that on second thought was not worth doing. This dry-as-dust method shuts out a wider vision for the finer spirit. Far otherwise is it if the appeal is solely and sincerely made to the heart of man. Many of Mr. Mosher's selections have nothing to do with books merely as aids to improvements, but there is scarcely a quotation that does not deal with the imagination or that is not suffused with Beauty as an everlasting rose upon the rood of Time.

**CHATS ON OLD EARTHENWARE.** By Arthur Hayden. New York: Frederick A Stokes. 1909. Cloth 8vo. 496 pp. Price, \$2.00 net.

Few books will prove more useful to the collector than Mr. Hayden's "Chats on Old Earthenware," which treats as far as possible in the limits of one volume the subject of old English earthenware in a manner to show how peculiarly national the products of the English potter have been. The tables and illustrations are unusually valuable as also are the reproductions of potter's marks. The volume is carefully indexed.

**ROSES OF PAESTUM.** By Edward McCurdy. Portland, Maine; Thomas B. Mosher: 1912. Ribbed boards. Fcap 8vo. Van Gelder hand-made paper. Slide case. 196 pp. Price, \$2.00 net.

It is a peculiarity of English reviewers that they seldom see at first sight the beauties of a book unless they lie on the surface. This accounts for the crass ineptitude that first greeted Maurice Hewlett's *Earthwork out of Tuscany* and it also made a short shrift of these exquisite essays which Mr. McCurdy gave us in 1900. He has now revised his text, added a pleasing little proem, *All' Italia*, and at our request has consented to the present reissue of his book dealing not with Paestum alone or its roses but with mediæval Italy and its effect upon a singularly receptive and poetic mind. A poem by Mr. William Aspenwall Bradley serves as a dedication to this collection of youth's sweet-scented manuscript. "Palmer, Pilgrims, and Romers," is one of the most truly pleasing of these fine essays. One cannot resist the opportunity which this little notice of *Roses of Paestum* affords the reviewer of congratulating modern book-making for having so sincere an exponent to the wedding of fine printing with fine literary productions as one finds in the publisher of the Mosher books. No longer need we join in George Gissing's cry, "Ah! the books that one will never read again!"

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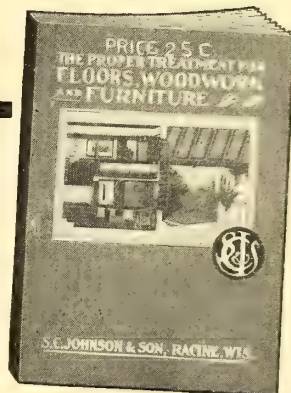
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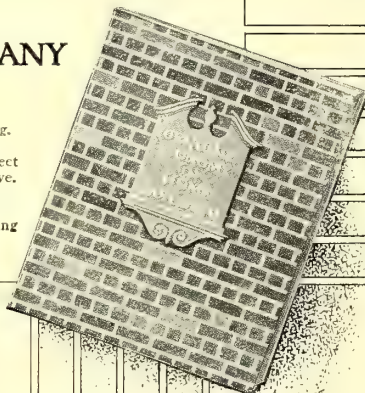
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**SINOPAH, THE INDIAN BOY.** By James Willard Schulz. Boston: Houghton, Mifflin Company. 1913. Cloth, 8vo. Illustrated. 154 pp. Price, \$1.10 net.

This is the story of Sinopah, a Black-foot Indian boy; he who afterward became the great chief Pitamakan—Running Eagle. It is a story which every boy and girl will delight to read, a good book to place in the hands of the Young Person.

**EMBROIDERY OR THE CRAFT OF THE NEEDLE.**

By W. G. Paulson Townsend and Louisa F. Pesel. New York: Frederick A. Stokes Company. Foreword by Walter Crane. Cloth, 8vo. Illustrated. 308 pp. Price, \$1.60 net.

In that remarkable revival of the arts and handicrafts of design, which has, curiously enough, characterized the close of a century of extraordinary mechanical invention and commercial development, that most domestic, delicate and charming of them all, perhaps, the craft of the needle, holds a very distinct position. There has been a long-felt want for just such a book as "Embroidery or the Craft of the Needle," which Mr. Paulson's volume now fills. This can be recommended to every student of the subject.

**CHATS ON OLD JEWELRY AND TRINKETS.**

By MacIver Percival. New York: Frederick A. Stokes Company. 8vo. 300 Illustrations. Price, \$2.00 net.

Chats on Old Jewelry and Trinkets appears to have been written mainly for minor collectors—those who love old things but cannot afford to pay large prices for them. The book contains an historical sketch of the subject up to the end of the seventeenth century and is delightful and instructive reading for one interested in other branches of collecting as well.

**CHATS ON OLD PEWTER.** By H. J. L. J. Massé. New York: Frederick A. Stokes Company. Cloth, 8vo. 422 pp. Price, \$2.00 net.

Chats on Old Pewter does not do more than aim at being a useful guide to collectors, but in this field it will be found most valuable. One of its special features is the list of Pewterers from 1550 to 1824, compiled from all available reliable sources. In it are the names of all Pewterers whose touches are on the touch-plates. The bibliography, glossary and notes on prices of old pewter are especially valuable.

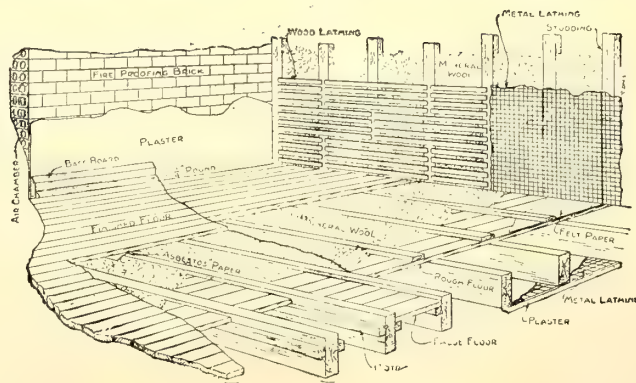
**THE STUDIO YEAR BOOK OF DECORATIVE ART.** 1913. London: "The Studio" Ltd. Paper. 8vo. Illustrated. Plates in color. 248 pp. Price, \$3.00 net.

The Studio Year Book of Decorative Art is a review of the latest developments in the artistic construction, decoration and furnishing of the house as exemplified by the foremost architects, builders, decorators and artists of Great Britain, Germany, Austria and Hungary. The American home-maker will find much inspiration in the pages of this year book, whose illustrations are selected with judgment and finely reproduced.

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## GREENS TO PLANT IN JUNE

By E. I. FARRINGTON

THERE are several kinds of greens which may be started as late as June and still give good crops. One of the best is endive, a vegetable which might well find a place in every kitchen garden, although comparatively few people are acquainted with it. Endive is just as easy to grow as lettuce and is much better in the Fall of the year.

It is well to make a small sowing every two weeks up to August, when a sowing for the Winter crop may be made. The time required for maturing the plant is about that needed for lettuce. There should be a foot between each plant and the rows should be two feet apart. When the plants are well advanced, or about three weeks before they are to be used, the outer leaves must be tied around the heart to secure proper blanching, but this work must be done in dry weather, or rot will speedily set in. The plants should be eaten soon after they are ready. When severe frost comes, protection is needed and it is a good plan to transfer the plants to a cold frame. Endive needs good cultivation, but it is easy to grow and is at its best when lettuce is poor, a good reason why it should be found in the home garden.

French endive or Witloof chicory is an excellent Winter salad, the seeds of which may be sown in June. The plants should be thinned to nine inches while the rows should be fifteen inches apart. It is advisable to have the ground fairly rich and the plants should be kept well cultivated. They may be blanched like celery. In late Fall the plants may be lifted and the leaves trimmed off about half an inch from the crown. Then, if the plants are buried in the cellar under a foot of soil, they may be forced as needed. They must be blanched in complete darkness. The heads are served with French dressing and are delicious. The leaves of Witloof are sometimes boiled like spinach.

Swiss chard is found in several varieties but a new, moss, curled sort, called Lucullus is by far the best. It bears the entire Summer, for as fast as the leaves are removed, others grow. These leaves grow very long and may be served like spinach. A row fifteen feet long is enough for an ordinary family. There are few garden plants which will provide so much food in so little space. The mid-rib is often boiled, when it makes an excellent Summer substitute for asparagus. It is possible to cover a few plants with a cold frame in the Fall and so have greens far into the Winter. Grown in this way, Swiss chard will provide palatable greens for the poultry at practically no cost and it is greatly relished by the birds. I have often allowed my hens to enter the garden just before dusk and eat their fill of chard, a single row giving a constant supply.

Kale belongs to the cabbages family and should receive much the same sort of culture as late cabbage. It provides greens in Winter and very early Spring, for the leaves may be gathered from under the snow at any time during the Winter months. Seed should be sown about the middle of June in a moist seed bed and the plants transplanted to rows three feet apart. They should be about fifteen inches apart in the rows. In the North, a little protection when severe weather comes is beneficial.



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quirements of those who demand "Standard" quality at less expense. All "Standard" fixtures, with care, will last a lifetime. And no fixture is genuine unless it bears the guarantee label. In order to avoid substitution of inferior fixtures, specify "Standard" goods in writing (not verbally) and make sure that you get them.

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### CHINESE LACQUER WORK

BECAUSE of the present vogue of Chinese Chippendale furnishings, and since many decorators are seeking lacquered work of one kind and another for use in such rooms, a few words regarding lacquer and lacquer manufacture in the land of its birth may not be out of place at this time, says a writer in *The Decorative Furnisher*.

The best lacquer varnish in China is produced in Szechwan, Hunan, and Kwangsi Provinces, and the best work in lacquer for centuries has been done in Foochow, though considerable good work has come out of Ningpo. The especially hard and durable finish of certain Foochow work is said to have been learned from Japanese sources, though there is considerable uncertainty as to this fact and as to the connection of the work in China and Japan. In China, lacquering generally has been applied to small objects, such as tables, trays, boxes, carved figures and the like. Commercially it is employed at present largely for the finish of small tables, teapots, trays, and similar goods made more or less on foreign models for use of foreigners.

The exact process of preparing lacquer not only differs as between China and Japan, but differs in the nature of each piece of work, the article made, the color and quality. In general, the basis of all lacquering is a varnish obtained from the resinous juice of the *Rhus vernicifera* or "uruso-no-ki," "urushi," or "varnish tree," cultivated in many parts of China and Japan for the purpose.

This liquid, in its various qualities, is the basis of all lacquering, and variations in treatment begin with the various ways and degrees of refining the liquid.

The lacquer is poisonous until dry. Even Chinese workmen accustomed to use it often cover their faces while working with the liquid varnish. Persons often contract poisoning from passing through a grove of varnish trees being tapped. Foreigners coming into contact with undried lacquer work often suffer poisoning of hands or face.

The application of the varnish also represents highly differentiated and refined processes. In general, the wood to be lacquered is a soft dry pine. The surface and corner of the article are made as smooth as Chinese process renders it possible. The joints are filled with oakum, paper pulp, or strips of grass cloth; the corners are rounded or smoothed; paper is pasted over the joints or rough places, and everything possible is done to present as smooth a surface as possible for the varnish. The article is then coated with a preparation of emery powder, vermilion, or gamboge, which is allowed to dry, and the whole is then polished or ground down by pumice stone, powdered sandstone, or powdered deerhorn or various other similar substances. The preparation is again applied and ground down again.

The lacquer itself is then applied with a broad, soft brush as evenly as possible and in a room from which all wind and dust and as much light as can be dispensed with are excluded, the idea being to apply the lacquer and have it dry in a dark, damp place, free from all possibility of dust.

After the varnish dries it is ground down or polished with powdered stone or deerhorn or similar substances, and another application is made, dried, ground, and polished. The process is repeated according to the nature of the article and the quality of the work, three coats representing an ordinary minimum and fifteen to eighteen coats an ordinary maximum. For solid

A striking example of modern return to the classic in outdoor decoration is shown in this Garden Gazing Globe. A crystal ball mounted within easy reach of vision on a pedestal of chaste and artistic design.

## The Garden Gazing Globe

is a stately and beautiful garden ornament. It reflects all the shifting charms of the landscape. Here is one of the many letters from delighted owners.

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May we send descriptive booklet and circulars with prices to-day?

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colors this alternate varnishing and polishing constitutes the finish. Various decorations are applied in different ways. In mother-of-pearl inlay work, for example, the mother-of-pearl is cut in the desired figures in thin shell and the pieces are placed in position on the undried surface soon after the application of one of the early coats of varnish, and are then varnished over, polished as the rest of the surface, revarnished, and so on, becoming embedded in the enamel and polished and repolished.

Lacquer is mixed with various substances and raised figures are made and applied to the surface in the same way and are ground and revarnished in the same way for relief work. The process is the same, with varied manner of work, for articles of the most intricate design.

### PLASTIC ART OF PREHISTORIC MAN

**G**RADUALLY our knowledge of our remote ancestor, prehistoric man, is increasing. And with our expanding information, we see ourselves forced now and again to materially change our point of view. There is a general tendency to credit some of the early inhabitants of our globe with much more advanced faculties than had formerly been supposed. And recent finds seem to indicate that in physical development, too, one type at least of very ancient man comes much nearer to his modern descendant than was hitherto believed.

Public attention has frequently been drawn to a discovery in the caverns at Tuc d'Audubert, Department of Ariège, France, which throws into the limelight the remarkable work of the prehistoric artist. The carvings, often very clever, of prehistoric man have long been known, and recently descriptions have been given of the wonderful mural paintings of Altamira, in the Spanish Pyrenees. But more remarkable, perhaps, than any of these, are the clay-modeled figures of bison discovered by Count Begouen in the cave of Tuc d'Audubert.

Some time ago the count had found in this cavern prehistoric mural paintings of animals. In his further explorations, last October, he broke a way through a mass of stalactites, and, at the end of a gallery, over two thousand feet back from the entrance, he came upon clay figures representing a male and a female bison, in a most wonderful and satisfactory state of preservation. The two figurines lean against a bolder of rock which has fallen from the vault to the floor of the cavern. The foremost figure, a female, is thirty-two inches long, and measures eleven inches across the deepest part of the body. The corresponding dimensions in the male figure are each about one inch greater. The side of the body lying against the boulder has been left in the rough unmodeled. While the cavern is fairly dry, and the clay is transversed by numerous cracks, by great good fortune the figures have been left otherwise almost intact. The only damage is that one horn and the tail of the female are broken off—the latter having been found in the floor of the cave. The surface of the figure has evidently been smoothed by the artist's hand, whose marks can still be distinguished. The eye of the female is made out of a clay-ball, with the pupil marked by a pit, giving it a very lifelike appearance. The male has merely a round, and somewhat lifeless eye. The beard is drawn in bold lines, evidently with a sharp stick or bone, while for the woolly mane the artist used his thumb, whose imprint can still be clearly distinguished.



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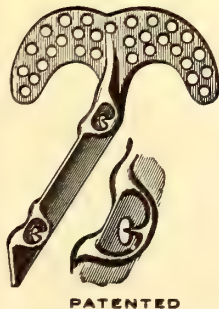
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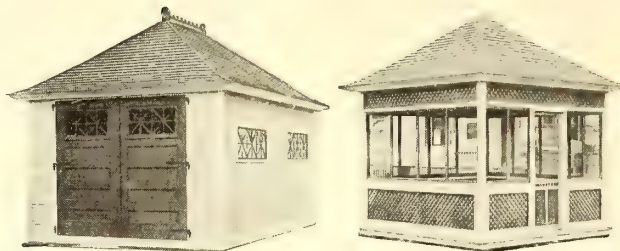
—and you may be sure if it bears our mark, that you are getting full value. A "Springfield" taken up into the woods, to the lake or the seashore makes an ideal camp—it won't leak, let wind or dirt through, is easy to keep clean, and saves rent bill.

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## THE OLDEST ALMANAC IN THE WORLD

YOU have heard people say, "As useless as a last year's almanac"; but an old almanac may be both valuable and interesting if it is only old enough, says *The Youth's Companion*. There is in the British Museum an almanac 3,000 years old—probably the oldest almanac in the world. It was found in one of the buried tombs of Egypt; the owner must have valued it, since he had it buried with him.

It is written on papyrus, in columns, and there are twenty-five pages well preserved. Its chief purpose was to inform its owner whether each day was lucky or unlucky for any sort of enterprise. Certainly it was not so important to know that a certain day was the 5th of Tobi, with a new moon and a prospect of rain, as to know that it was a day when you must not start on a journey, look at a rat, wash yourself with water, or even go outdoors before daylight!

This almanac was no brief yearly affair, but was planned for four years, and gave for that period the dates of the fixed and movable feasts, of which the Egyptians had a great number. It was issued for the four years following the fifty-seventh year of Rameses the Great. The days are written in red ink, and each one is followed by three characters—morning, day, evening, each with its significant mark to denote prosperous, indifferent, adverse; the first sign is in black ink and the others in red.

For example, the 25th of Thoth is marked good, good, middling; with the caution, "Do not go outdoors in the evening"; the fortunate qualities of the day apparently declined with the sun. And in another month is a day of which it is declared, "A child born on this day will die a prince of the people"—a much simpler way to choose rulers of the nation than a general election.

When you consider how little a person has to do with the choice of his birthday, it is discouraging to find so many dangers awaiting an unlucky selection; one day assured your death in the jaws of a crocodile, and another birthday meant that you would be eaten by a serpent.

The day of all days to be born was the 5th of Phamenoth, the day of the great feast in honor of Neith, the mother-god of Egypt. Herodotus wrote about that feast more than two thousand years ago. He calls it the Feast of Lamps, when every house must be illuminated.

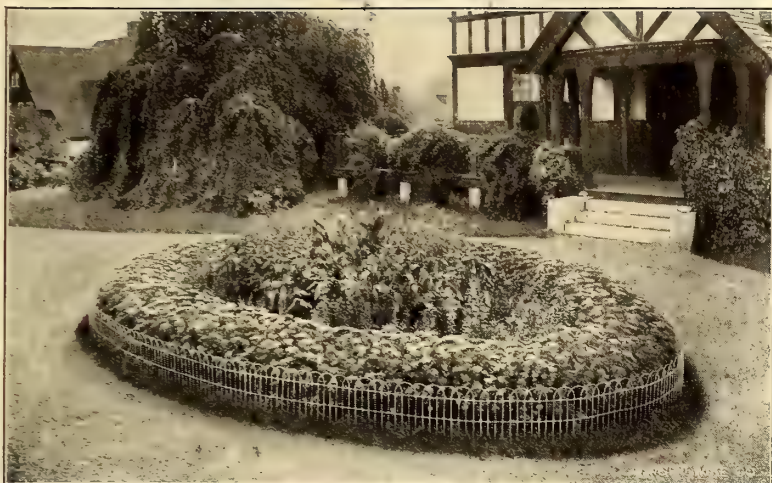
There were days when no one must go hunting or fishing, special days for eating beef or drinking wine, days when it was unlucky to travel, and one was marked, "Do nothing at all to-day!"

## THE INTERNATIONAL FEDERATION OF EXPOSITIONS

A CONGRESS of a diplomatic character representing no less than twenty-six governments was held on October 7th, at Berlin. It was organized by the International Federation of Exposition Committees, and the congress was occupied with establishing a basis for holding expositions in various countries, and it also took measures to draw up rules for the awarding of prizes on such occasions. In this way all such questions are likely to be settled in a satisfactory manner owing to an international agreement upon exposition matters.



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## SAVE THE FLOWERS

WHEN your neighbor's pets render it impossible to grow flowers unprotected, make the beds safe with a small fence of Excelsior "Rust-Proof" Flower Guard. It is strong, ornamental and lasting. You can place it in moist ground without painting and it will not rust. The heavy coating of zinc protects it perfectly.

If you are going to use any wire Fencing, Trellis, Arches, Tree or Bed Guards, investigate the Excelsior "Rust-Proof" products. They last for years without repairs.

*Sold by Hardware Dealers*

ASK us for Catalog "E" showing these goods in use and a sample of the "Rust-Proof" finish.

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## Mission Furniture

Our stock of hand-made Mission Furniture is shown in a variety of designs suitable for either country or city homes and is built for durability and comfort. The solid oak used is given tones of brown and green by a process that preserves the natural beauty of the grain, and the leathers employed for coverings are selected for their beauty and lasting qualities.

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**Our New Giant-Flowering Marshmallow.** Everybody should be interested in this new, old-fashioned flower. It will grow everywhere and when in flower is the queen of all garden flowers.

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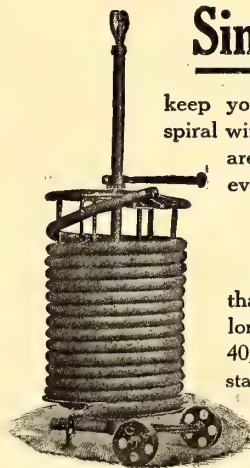
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keep your hose always in perfect condition. The spiral wind protects life of hose indefinitely. They are neat and compact and are indispensable to every country home. Price, each \$4.00 net.



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that stands the test of time. Made of selected long staple fabric, and rubber tubing of over 40% fine Para rubber. Keep up the high standard of your gardens and grounds by having the best hose obtainable. Buy direct from the manufacturer and save money. Price, including nozzle and couplings, complete, 10 cents per foot net.

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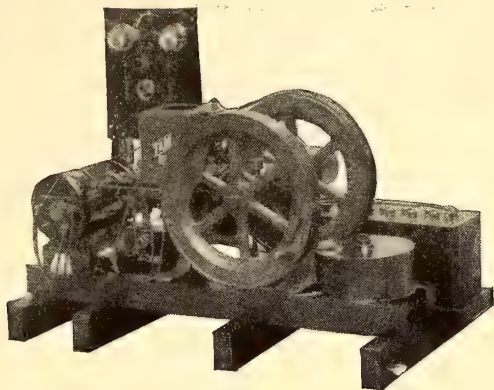
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Then you ought to write us at once for full information about

## The Aplco Electric Lighting System

This is what you want to give you all kinds of electric light, as well as power for small machinery. It is made by the Apple Electric Company, famous for the perfection of their electric systems.

The Aplco house lighting system is the most compact and convenient outfit made; weighs 360 pounds, price \$200. You can not only light your house but your stables, garage, milkhouse and other outbuildings. The cost is surprisingly small—almost nothing.



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### PIGEON KEEPING FOR RECREATION

By E. I. FARRINGTON

**T**HOUGH it be true that fewer people keep fancy pigeons than keep fancy poultry, yet the army of pigeon fanciers is much larger than most people realize. It is a revelation to visit one of the large shows and to see aisle after aisle lined with coops containing fancy pigeons, the numbers of which run into the thousands and with many individual specimens valued at several hundred dollars. The men and women who exhibit these birds are, for the most part, amateurs who breed and show their pigeons purely as a matter of recreation and sport. Business and professional men find relaxation and pleasure in watching their beautiful and aristocratic pets and in giving them the small amount of attention required.

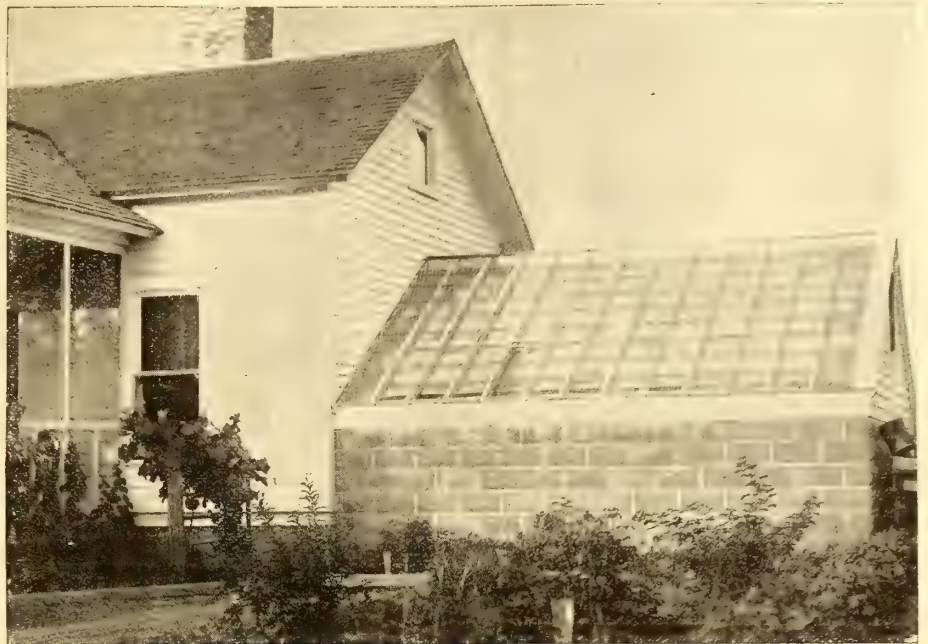
Pigeons multiply rapidly, so that breeding experiments give quick results. For years the fanciers have been moulding and fashioning the more common show types; centuries, in fact, have been required to produce some of the varieties as they now appear in all their grace and beauty. And breeding pigeons true to type is a task which demands no little knowledge and study. To produce prize winning birds is the final test of the fancier's skill and it is for that reason that the awards of the show room are so eagerly sought. At any show you are likely to find bankers and ministers, lawyers and doctors in animated discussion concerning the respective merits of different birds; likewise the faults and foibles of the judges.

The different varieties of pigeons number many scores, all descended, it is supposed, from the common rock pigeon of Europe. The kinds most common among the fanciers in this country include Fantails, Tumblers, Pouters, Jacobins, Dragons, Homers, Carriers, Helmets, Tipplers, Nuns, Owls, Oriental Frills. Turbits and Archangels—a list which offers some indication of the opportunity for choice which the fancier has. Then, too, some families are sub-divided to an extent which is frankly confusing. At the last Boston show, for example, twenty-five varieties of Tumblers were entered.

Fantails, Jacobins, Tumblers, Pouters, and Carriers are especially popular. The Fantail's ability to spread its tail in peacock fashion is well known. There are black, red, yellow, and blue as well as white Fantails.

The special feature of the Jacobins is a sort of feathered hood around the neck, which bears an amusing resemblance to a lady's collar. This hood starts at the eyes and extends over the head. Jacobins are among the most attractive of pigeons and are widely bred.

Tumblers get their name from the fact that they turn somersaults in the air. They are the circus performers of the species, Pouters are well known because of the



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**THE MICROBE** can't stand washing. Keep your walls free from microbes and your family free from disease by painting with Flat Washable Interior Finishes.

These finishes are made durable and sanitary with Oxide of Zinc.

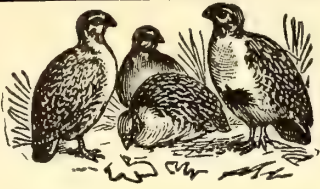
#### THE NEW JERSEY ZINC COMPANY

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Capercallies, Black Game, Wild Turkeys, Quails, Rabbits, Deer, etc., for stocking purposes. **Fancy Pheasants, Peafowl, Swans, Cranes, Storks, Ornamental Geese and Ducks, Foxes, Squirrels, Ferrets, etc., and all kinds of birds and animals.**

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Beautiful Swans, Fancy Pheasants, Peafowl, Cranes, Storks, Ornamental Ducks and Geese, Flamingoes, Game and Cage Birds.

"Everything in the bird line from a Canary to an Ostrich"

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive Stock in the United States.  
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queer trick they have of inflating their crops until they resemble toy balloons, with little heads fastened to the top. This practice may not give the birds beauty, but it certainly makes them interesting. Pouters, like Fantails, are familiar to people who know nothing of the brilliantly colored Tubits, Owls, and Oriental Frills.

The name given the Carriers leads the novice to suppose that they are the birds which have helped to make history by acting as winged messengers long before wireless telegraphy had been dreamed of. The messenger pigeons are not Carriers, however, but Homers, birds built on distinctly different lines. The Carrier is an exhibition bird only and is easily identified by a peculiar, wart-like formation on the bill. It is slim and racy. The Homer, on the other hand, is a large bird, with a full breast and vigorous muscles. If properly trained, it will return home from a distance of from three to five hundred miles. Homers served a highly useful purpose when Paris was beleaguered, messages of many hundred words being prepared on special material and fastened to the legs of the birds. The Rothschilds used homing pigeons in carrying on operations which helped them to build a colossal fortune. And years ago these pigeons were experimented with by the United States navy. Nowadays their homing propensities are exercised mostly for the amusement of their owners.

Neither large nor expensive quarters are required for fancy pigeons, although those constructed by wealthy fanciers are often both. Most varieties are kept in confinement at all times, being far too valuable to be allowed their liberty, with the consequent danger of obliging the owner to write "Lost, strayed or stolen" besides their names or numbers. Homers, Tipplers, Calumets, and some others are, however, commonly allowed to fly when and whither they please.

When pigeons are kept in confinement they need a high exercise yard, which is easily made of poultry wire, the top as well as the sides being covered. A flying cage constructed with an ornamental purpose and filled with beautiful and high-bred pigeons is a pleasing addition to large country and suburban estates. On the other hand, it will serve its object if made in the most modest manner.

The pigeon quarters are preferably on the ground floor, although a loft is the traditional location. It is much more convenient to have the birds where they may be visited without the necessity of climbing a flight of stairs. Sometimes they are placed over a poultry house.

There should be several pens in order to facilitate mating and for young birds when separated from their parents at the age of six to eight weeks. Canvas or burlap is better than wire netting for making the partitions between the pens, as valuable birds are likely to damage their fine feathers by flying against the wire or by clinging to it.

Pigeons mate in pairs and display evidences of much affection for each other. The owners of fancy pigeons make up matings according to the markings of their birds, pairing those with good qualities in the hope of fixing these qualities and getting youngsters which are as good or better than the parents. The fancier's success in breeding exhibition pigeons hinges upon his skill in pairing his birds. Of course, many breeders have no thought of showing their pets, but everyone who breeds fancy pigeons naturally wants them to come as near as possible to that ideal which is often pictured mentally but seldom wrought out in flesh and blood and feathers. There is little pleasure in breeding merely pigeons.

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Rows of double nests on the wall do not occupy much space, but there must be a double nest for each pair. Odd birds are excluded from the breeding pens, for they are certain to invoke discord. The parents take turns in caring for the youngsters, which when born are blind, naked and helpless, also far from prepossessing. The babies are fed with pigeon's milk, regurgitated from the crop of the older bird, with beak to beak. This milk is the food which has been swallowed, either changed in character or softened.

Water for regular bathing is a necessity, especially in warm weather, when it should be given daily. Fresh water for drinking must be given in a separate receptacle into which the birds cannot climb. Salt is needed for pigeons when confined and various grains are fed. Care must be taken to keep lice in subjection, for which reason tobacco stems are placed in the nests by many breeders. Once the requirements of the pigeons are learned, only a little work is needed, when the birds are few in number. The busy commuter can do it all in ten to fifteen minutes a day. If he misses his train, it will be because he stops for a last admiring glance at his stock.

## VACATIONS AND COLLECTING

By HENRY VANE

THE true collector is ever upon the alert for opportunities for adding to his assortment of treasures. He has presumably become fully acquainted with the possibilities afforded by the place in which he may live and at this season of the year when vacations are being planned he is probably arranging for holidays which besides affording the rest and recreation which vacations are supposed to provide will also make possible the riding of some favorite hobby into fields which are new and which he hopes have never been explored.

As has been frequently said there is no royal road for collecting and it is, of course, equally true that no directions can be given as to the trail most likely to lead into a happy hunting ground for the collector. Large cities offer many attractions for the vest foreign populations which are found in such cities as New York and Chicago make possible the acquisition of treasure trove which can often be secured for very little. Some of the most beautiful pewter which I have ever seen was purchased some years ago in Chicago from a family recently arrived from Germany. The very perfection of the pewter really constituted the strongest argument against its purchase for the soft and satin-like surface seemed almost too beautiful to be actually old. But explanations in a mixture of German and very badly broken English were made to the effect that these pieces had been family treasures for generations and that loving care at the hands of many haus fraus was responsible for the perfect condition of the wonderfully fine plates and tankards. No real collector could refuse to accept what was plainly a gift from Providence and the pewter for many years formed the star features of a Chicago collection.

Philadelphia possesses a large population of negroes and while wandering one day through the negro quarter and particularly through some of the narrow streets which are really alleys between the larger streets my attention was attracted by a number of old blue pitchers and plates arranged in a shop window in imitation of the shops of certain antique dealers not many blocks away. The window, upon closer examination, proved to belong to a small general store and the old negro in charge explained



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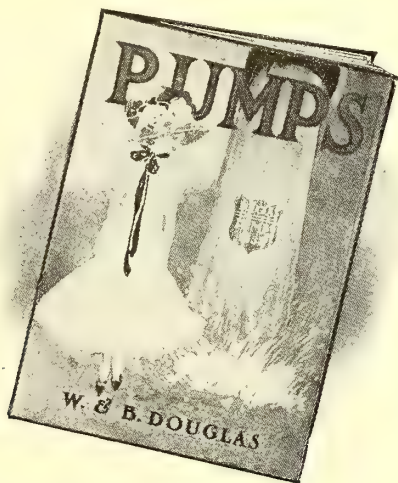
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that the few objects in the window had been placed with him for sale by some of his neighbors. The one thing really worth having was an old candlestick unmistakably French and when I found that it had been brought in by a negro woman lately from one of the Louisiana parishes not far from New Orleans it was easy indeed to piece together the obvious history of the candlestick. It has evidently been discarded from a plantation home, given to a servant and had arrived finally in an obscure shop in a negro quarter of a northern city.

But a vacation is more apt to lead one into the country and things rural possess at this season of the year a charm which cannot be altogether resisted. The logical thing, therefore, is to place vacation (and incidentally collecting) in some part of the country where the depletion of the purse may contribute to the upbuilding of bodily strength and to the enlarging of the collection of furniture, old brass, samplers or whatever be one's favorite objects.

In many parts of the older states there are villages as well as country localities which were important and prosperous in their day, but which have fallen upon less fortunate times by reason of their having been ignored by the builders of a railroad or for some other reason. New Hampshire and Vermont are full of these forgotten villages some of which are typical old New England towns full of the seemingly simple homes of a century ago and each possessing its old church with its slender white spire. Other old villages equally pleasing and fully as remote abound in Virginia and in that part of Maryland which is still known as the "Eastern Shore" and here are many old homes which played an important part in the social history of the days when Virginia and Maryland were still loyal colonies of the British crown. These quiet old towns are sleepy and moss-grown to-day, but they are full of just the things the collector is most anxious to secure, and obtaining them is work which will test both his patience and ingenuity.

It is difficult to write about the pleasures of collecting without describing something of my own experiences in somewhat extensive wanderings through Louisiana, Mississippi and Georgia. These states, it must be remembered, were wealthy and prosperous up to the time of the Civil War and wealth was expended largely upon the home and upon domestic as well as personal adornment. Scores of old villages, once the center of a gay and free-from-care life still exist and their beautiful old homes with pillared porticos in various stages of dilapidation suggest a mute testimony to the beauty and grandeur of the old South vastly more interesting to me than all the noise and bustle and imitation of northern ways which obtains in what some people like to call the new South.

It might be supposed that in these days of antique collectings the country districts which I have mentioned would long ago have been canvassed by the enterprising agents of antique dealers from Boston, Baltimore and New Orleans. So they have been, but there are many beautiful things yet to be had just as excellent fish are still being caught in the sea which has been "fished over" since the beginning of time. The dealers who have dispatched their emissaries into every nook and cranny of the older parts of the country have perhaps secured almost all of the prizes which are to be easily and readily won. What is more to the point, however, is that they have educated the people into a full knowledge of the financial value of what they still possess and the amateur collector finds it much more difficult to acquire for a song their



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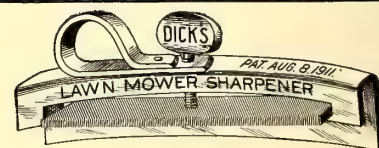
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brass andirons and fenders or their mahogany card tables than would have been the case had he planned his vacation and collecting quest several years earlier.

If one is planning a trip into any part of the rural South where the cheap labor of foreigners has not taken the place of that of the negroes it would be well to investigate as closely as possible the homes of the colored people—the "quarters" where on many plantations the negroes still live much as they did before the Civil War. Anyone who has been accustomed to being served by colored servants knows how they value even cast-off clothing and the merest trifles of household furniture, and years ago in some parts of the South it was the custom to give to the old servants the discarded furniture from the house. I have always remembered a beautifully carved "four-poster" which stood during my childhood days in the cabin or an aged mammy who had nursed two generations of a certain family. The bedstead had been bequeathed to her by one of the children she had raised and I have often wondered what has been its later history. At one time I even tried to ascertain its whereabouts but my efforts were wholly unsuccessful, for the owner of the bedstead had journeyed to a world where "four-posters" are probably unknown and her numerous progeny had scattered, no one knew where.

I have always felt a certain sense of remorse in taking a thing from the setting which it had long adorned, and where by every law of good taste it should remain. Collectors who are more experienced and therefore more hardened and "calloused" tell me that remorse is wholly unnecessary, for the prize would be claimed eventually by some one. I content myself where I must play the vandal by bestowing special care upon the treasure which I have thus secured. It is hardly possible to collect things which are used as household furnishings without more or less exact knowledge of their histories or the histories of their possessors. Every collection represents, to me, a vast array of fragments of history of families or of individuals, and I can never enter an antique shop without wondering what has been the story of some object which especially claims my interest.

My own experiences upon various trips, during which I have combined vacation days with the discovery of certain treasures, some of which I have made my own, has been so filled with interest and pleasure that I hope at some later day to sojourn in new fields which I like to think are waiting to be explored.

There is a certain practical advantage in purchasing one's treasures in the houses of people who have long possessed them. for the fear of being imposed upon by a wily dealer who palms off a clever reproduction as a genuine antique may be safely dismissed from one's mind.

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# Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

J. P. M.: Cup plates Nos. 1 and 2, if old Chelsea china, would have a value of \$15 or over, depending entirely upon the condition, quality, color, etc. The identification of plate No. 3, with mark partly worn away, cannot be determined by us without being seen. Unquestionably it is willowware from the character of its decoration and it may be of Enoch Wood make (1800-1830). This was a popular English china with Americans at that period. The value of such a plate would be from \$7 to \$12. Plate No. 4 is probably Hocht, a German china which was being manufactured from 1720 to 1780. It would be impossible to determine its value without seeing it.

M. M. C.: The plate you refer to is no doubt of Leeds ware, of which dishes and plates, with their embossed festoons, pierced edges and twisted handles, terminating in floriated rosettes and also sachets of plaited pattern emulating the finest nicku nuch—may be easily recognized. The main points to be looked for are the extreme lightness, the perfect quality of the translucent creamy glaze and exquisite nature of the finish. The sharpness and cleanness of surface of this old ware has never been equalled except by Leeds cream ware of Wedgwood's famous Queen's ware.

W. M.: We have not been able to secure any information from experts and authorities concerning the silver mark, A. Du Bois. It cannot be a well-known mark. You might be interested in consulting the following books: Hall Marks on Gold and Silver, by W. Chaffers; English Goldsmiths and Their Marks, by J. C. Jackson; Old English Plate, Its Markers and Marks, by W. J. Crippé. We know of no books on the subject of continental silver. Referring to the set of Turner's Gallery we would say that the engravings were made from plates originally done for the Art Journal, published in England by Virtue & Yorston about 1870. These were later

published in America by D. Appleton & Company. In fine condition, their value would be between \$15 and \$20. The engraving, "Children Feeding Goats," by Tomkins after Morland, and printed by Freeman in 1796, if original, would be desirable and worth from \$20 to \$25, owing to the present demand for colored prints. If not an original its value would be from \$3 to \$5. It is impossible to pass final judgment upon any objects which cannot be seen, as often the most careful description will fail to convey the proper idea of an article.

M. K.: The coin you describe has no great value. It is a Russian kopeck (silver). The coins of this name, current since 1855, are: In silver, the 25-kopeck piece and pieces of 20, 15, 10 and 5 kopecks; in copper, pieces of 1/2 and 3 kopecks. The kopeck reckoned as the one hundredth part of a ruble is worth .582 U. S. cent. The Portuguese crusado you refer to is a coin worth 480 reis, or \$.52. The old crusado, 400 reis, or \$.43 in U. S. money. The Portuguese settlements on the eastern coast of Africa reckon with crusado of only \$.17 value.

N. E. P.: It is impossible to place a value on the eighteenth century cape which you describe, without seeing it, as the condition, character of embroidery and richness of material and design must necessarily determine that. The original use of the cape was as an ecclesiastic garment or mantle worn by priests over a surplice or alb in processions at solemn bands or matins and on other occasions, ranging in color with the festival or season. As distinguished from the *chasuble*, the cape is a processional or choral vestment, while the *chasuble* is sacrificial or eucharistic. Aside from its ecclesiastical and monetary value to-day it is of interest as an article accessory of decoration such as a table cover or wall drapery.

E. H.: If the silver tureen you speak of is a genuine George II piece its value

(Continued on page viii)





## THE EDITOR'S NOTEBOOK

### THE JULY NUMBER

**M**ID-SUMMER will be marked by one of *AMERICAN HOMES AND GARDENS'* most attractive issues, a number fraught with deepest interest to every homemaker and a number rich in the many beautiful illustrations that adorn every page. The opening article for this July issue will be a description of the old house of John Howard Payne, author of "Home, Sweet Home," the sweetest song ever written. John Howard Payne was born in New York city June 9, 1792. It has often been said that the man whose song has made millions love their homes as they might never have been able to love them without the song, never himself had a home of his own. However, this not true inasmuch as he did not leave the home, which will be described in the July issue, until the age of thirteen. The old John Howard Payne house has been restored by its present owner and fitted throughout with Colonial furnishings of a most interesting nature. It is truly a collector's house.

**T**HE four page article on "Water Gardens" will make a strong appeal to those interested in small gardens for small houses, and "A Group of New Jersey Houses" will give the reader a description and illustrations of a number of the most successful small houses to be seen in the country.

**T**HE Collectors' Department will, as usual, be one of the magazine's strongest features. The July issue will contain an article on "Bohemian Glass" and also an interesting article on "Old Lanterns."

**T**HE usual departments of "Within the House," "Around the Garden" and "Helps to the Housewife" will be augmented by articles on "Garden Benches by the Collectors' Mart and collectors' queries and answers and by many other interesting articles including the double page feature of illustrations of garden steps.

### CHAIR OF TOWN PLANNING FOR LONDON

**A**SCHEME was recently put forward, receiving the support of Mr. John Burns, Sir Aston Webb, Sir Philip Magnus, Sir William Collins, and Sir Henry Miers, for the establishment of a Chair of Town Planning at the University of London. It is interesting to note that the idea of a professorship originated with Mr. John Burns, who made the suggestion at the opening of the Town Planning Exhibition, held at Crosby Hall some time ago. Since then, Mr. Herbert Warren, of the Garden Cities and Town Planning Association, has been actively engaged in forming a committee consisting of people representing the different aspects of the question. The Association of Garden Cities, in furtherance of Mr. Burns's suggestion, decided to hold an experimental Summer school—on university extension lines—of town planning at the Hampstead Garden Suburb during the first fortnight of August. At that school professional men attended short courses of lectures and also practical demonstrations on how town planning should be carried out by some of the most eminent of English and foreign town planners. The English plan should prove suggestive to American civic workers.

### SCHOOLS OF APPLIED DESIGN

**A**MONG the many educational movements that of schools of applied design for women merits attention and appreciation. As an instance of work that is being done in America along this line one may cite the New York School of Applied Design for Women, which was founded some twelve years ago for the purpose of affording to women practical instructions in the numerous arts and crafts. Over eight thousand women have been fitted in this school, since its organization, to occupy positions of importance in connection with architecture and the allied arts.

It is also part of the plans of schools of this sort to facilitate the sale of work in design executed by students during the various terms, the entire proceeds of which are applied to the individual student whose work is sold. In this way many of the students of the schools of applied design are enabled to meet their school expense through the product of their developed work. The practical advantages of an educational institution of this sort are manifold and worthy of being put into effect elsewhere.

### THE POCAHONTAS MEMORIAL ASSOCIATION

**T**HE Pocahontas Memorial Association, which was organized and incorporated for the specific purpose of erecting a monument to the memory of Pocahontas, has been engaged in the work of raising a sum of \$10,000 to pay for a suitable monument to be erected to her memory at Jamestown, Virginia. The pedestal has already been placed on the site selected, and the statue, in bronze, of heroic size, representing Pocahontas at the moment of delivering her warning to the Colonists, has been completed by William Ordway Partridge, the celebrated sculptor.

A bill was introduced in Congress at its last session, asking for an appropriation towards defraying the expense of this monument, but Congress failed to pass the bill, and the Association in consequence is soliciting funds from patriotic individuals.

Anyone interested in the project may address the vice-regent of the Pocahontas Memorial Association, Mrs. George Wilson Smith, 149 Madison Avenue, New York City.

### THE LOGAN ELM

**A**MOVEMENT has been started in Circleville, Ohio, and a neighboring city for the preservation of the "Logan Elm," made famous by the speech of Logan, the Indian chief, in 1774. The address is reproduced in many of the school readers. The plan is to purchase about five acres of ground, on which the elm is situated, and place it in charge of the Ohio Archæological Society. The tree is situated south of Circleville and spreads over 150 feet. The trunk is 20 feet around. The Logan speech was delivered when the Indian chief refused to accede to the treaty of peace which the vanquished red men entered into with Lord Donmor and his three thousand troops. The owners of the land are willing to co-operate with the public in the movement to preserve the tree.





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might be anywhere from \$500 to \$1,200, and can be used without the cover as a centerpiece for flowers on the table or with the top as a table-center decoration. Silver coffee urns are used for the same purpose to-day with the spout removed.

H. R.: The trays of black tin decorated with coaching scenes you describe were used in English inns during the past hundred years and cost a few shillings each. Their value has been greatly enhanced since that time, costing from \$25 to \$75 each in America and are adaptable for tea trays used in gardens, country houses, etc.

G. R. F.: The French miniature painter, Jean Guérin (1760-1836) produced miniatures in two decided styles differing one from the other. Guérin was a pupil of J. B. Isabey. His elaborately delicate stippled work is very graceful, but his best work is to be found in those miniatures executed in his other style, which was much bolder and which was marked with a virile ruggedness of execution. Such an example is to be seen in Guérin's portrait of Kleber (dated 1798), which is in the Louvre.

H. L. J.: A fine proof before letters of the engraved portrait of Cardinal Jules Mazarin by Jean Frosne (1655) would hardly command a price exceeding four dollars. The portrait of Ninon de L'Enclos in colors by Francois Janinet (we take this to be the one after the portrait painted by Mignard) would be worth fully thirty dollars if in fine condition.

W. E. K.: Interesting prints connected with the history of aeronautics are not common, and a most interesting collection could be formed by assembling a number of them. The Editor recalls having seen in a Paris print selling shop an unusually interesting lithograph depicting the balloon ascent of M. Sadler and Miss Thompson from Burlington House (London) in 1814. It would be interesting to know of earlier prints of women aeronauts.

R. B.: The glaze of Lambeth delft is not so thick and is much whiter than that of other English delft wares. Likewise its blues are not so crude. Bottles of Lambeth delft may date back to the middle of the seventeenth century (about the time Charles I was executed), and later specimens were dated until 1664, in which year New Amsterdam was surrendered by the Dutch to the English.

B. E. C.: Folding furniture boasts of a venerable descent. The Editor has no doubt but that folding beds were known to the Babylonians. In Ince and Mayhew's "Universal System of Household Furniture" there appeared an illustration of "A Bed to appear as a Sofa with fixed canopy over it; the curtains draw upon a Rod; the cheeks and seats takes off to open the bedstead," and this recalls to one's mind Oliver Goldsmith's lines:

*"Chest of Drawers a double debt to pay;  
A bed by night, a chest of drawers by day."*

E. C. B.: The Sheraton corner washstands are not uncommon. Their small size makes them almost useless from today's standpoint.





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*Photograph by Jessie Tarbox Beals*

When vacation time finds the countryside offering such attractions as this, who can resist the call of the woods?



# AMERICAN HOMES AND GARDENS

Volume X

June 1913

Number 6

## Glenclyffe Farm: A Country Home on the Hudson River

By Harry Martin Yeomans  
Photographs by T. C. Turner

**T**HE far-famed scenery of the beautiful Hudson River Valley, its Palisades and mountains, through which this historic river moves onward to the sea, is nowhere more romantic and inspiring than at Garrison, N. Y., which is situated on the eastern shore almost opposite West Point. As you sail up the Hudson, one catches glimpses of country houses upon the wooded slopes of its banks, and just below the little village of Garrison, high among the trees, you will see a large comfortable-looking, red brick dwelling; the country home of Mr. Stuyvesant Fish.

It is only a few minutes drive from the village until you reach the private road of the estate, which leads through a cool woods, and as you emerge you come into full view of

the house from across a broad sweep of lawn. The general contour of the land is hilly and rises somewhat abruptly from the river's edge. At a short distance to the east of the property the ground rises to conspicuous heights. This makes for a great variety of scenery and the greater part of the estate has been left in its natural state, except that paths have been made through the woods and the glen, and benches have been placed here and there by the brook and along the river walk, where one can walk and stop to rest awhile. The house and gardens have the appearance of being in a clearing in the woods, and the trees all about and the mountain to the east, make a delightful background.

The house is of rough-faced, red brick, laid in a simple bond, and its architecture is reminiscent of the sturdy brick Dutch Colonial houses, which were built in New York and



The country home of Mr. Stuyvesant Fish at Garrison, New York





The living-room



The dining-room

Pennsylvania over a century ago. The flatness of the walls is relieved by arched sunken panels of brick around the windows under the gables, and a header course of brick around the windows themselves. The deep, overhanging eaves give an air of distinction to the house, and the white-painted entrance-door, window frames and cornice, in contrast with the red brick and green blinds, look neat and trim. The little wooden balconies are very charming and add greatly to the appearance of the façade. The entrance door is guarded by two marble lions, and the formal outline of bay trees, in green tubs, enhance the beauty of the place. The piazza extends around one end of the house and half-way across the rear. It is furnished with rugs and white willow furniture, and from this vantage point one can look down upon the lordly Hudson as it flows by.

The entrance-portion of the house and that part surrounded by the piazza is the original house, which was inherited by Mr. Fish from his father, the late Hamilton Fish, Esq., one-time governor of the State of New York. Since that period the interior has been remodeled and an addition built onto the house, making it conform to modern ideas of comfort and arrangement. As one views the house from across the wide expanse of lawn, there seems to be nothing better for an American country house than this happy combination of dull red brick, white painted woodtrim and green blinds.

One portion of the estate is devoted to a walled formal garden. Where the garden paths bisect there is a small central fountain in a pool, and surrounding it, at the termination of the paths, are four chubby figures bearing tokens emblematic of the seasons.

The central walk is spanned by great arches of Crimson Rambler and Dorothy Perkins Roses, and at the time the accompanying photographs were taken they were a perfect mass of blooms. Glendlyffe Farm excels in floraculture, to which fact, the cups and blue ribbons in the greenhouse bear mute testimony, carrying off many prizes in the local flower shows. Nearby is a circular garden pool, with a small fountain figure in the center, and filled with aquatic plants and gold fish. The garden is surrounded by a gray cement wall with a coping on top, and the entrance-gate is swung between

two cement piers, supporting two vases. The wall fulfills a two-fold purpose, for against it are trained dwarfed fruit trees, and horticulture is carried on here in its intensified form, after the English manner. The miniature trees are trained on a wire trellis and are spread out fan-shaped, so that there is an equitable distribution of the sun's rays to every part of the little trees.

From the front door one passes into a good-sized entrance-hall, the stairs leading to the upper portion of the house being in a stairway-hall to the left. The entrance-hall is simply paneled and the walls are painted cream white. A renaissance marble table stands against the wall and above it hangs a very beautiful, dull-toned, woven tapestry, with a fruit and flower border.

This entrance-hall leads directly into the spacious living-room, which is the central and principal apartment in the house. It was originally three rooms, but in the course of remodeling the interior, the partitions were torn away and the whole space thrown into this large and more commodious living-room. The wall-spaces have been agreeably broken up into panels by using simple moldings, and all of the woodtrim and walls have been painted cream white. The room is Colonial in effect and this idea is further carried out by the classic pilasters of the mantelpieces, of which there are two in the room, one at either end of the room facing each other. The dominant tone that runs through the upholstery fabrics, carpets, pillows and hangings, is a very

beautiful, dark, Italian red. This color was evidently used to counteract the effect of the white background. The furniture is mostly mahogany, suggestive of Colonial models, and combines beautifully with the cream-white background of this paneled room, and the dull red fabrics which have been added to give warmth and color.

The floor is covered with a dull red plain carpet rug, having a self-toned border, and over it have been placed a few bear skin rugs. In front of each of the mantelpieces has been placed a long mahogany lounge, plentifully supplied with cushions, which make a cosy nook in front of the open fire. This is a commendable arrangement when the room is large enough to permit of its being adopted. The fender-seats in front of the open fireplace are



The entrance-door





Reception-room



A bed-chamber

worthy of consideration, and an English fashion that can be followed to advantage. They are made of simple wooden upright holding a seat which is upholstered in leather, and enables one to sit with one's back to the fire.

Two handsome brass candelabra, holding candles, are suspended from the ceiling. The illumination is from the brass side lights, the two pottery vases and the large silver candlesticks which have been made up into lamps, and fitted with red silk Empire shades.

This is a homelike, comfortable room and the furniture is so placed that the occupants are divided into little groups, and the lamps, the books, the flowers and the writing table make it an agreeable dwelling place.

The hanging at the doors and windows are of red velour, decorated with bands of gold galloon and hung in straight folds. They are drawn far back from the windows, so as not to shut out the beautiful nature pictures of the surrounding landscape which are to be seen from the windows. French windows lead to the piazza which goes around one end of the house and is used as an out-of-door living-room.

To the right of the entrance-hall is a formal reception-room, or parlor, done after the manner of the Brothers Adam. The color scheme here is a beautiful sunny yellow, and the panels of the walls and hangings are of a heavy damask of this same color, showing an urn motif in the design which is so characteristic of the Adam period of decoration. A yellow color scheme for this room was a good choice, as it gets most of its light from the north. Although there is no Adam detail in the woodwork, the old woodtrim having been retained and painted cream-white, a very good Adam effect has been obtained.

The furniture is after original Adam models, made of satin-wood, having the seats and backs of the chairs caned, and decorated with painted garlands, festoons, wreaths and medallions such as Angelica Kauffmann and Cipriani painted on satin-

wood furniture. The sidelights are of gilt bronze and repeat in their design the urn motif found in other parts of the decorations.

The dining-room is reached through the living-room. Like the other apartments on this floor, the dining-room has been paneled and in some of the wall-spaces old paintings have been inserted showing figures of men and boys engaged in pastoral pursuits. The woodwork and walls have been painted gray and white; the white being used on the moldings around the panels. This dining-room is cool and quiet, admirably suited to its purpose, and the prevailing color is a beautiful soft green. A plain, sage-green carpet rug is on the floor, and the straight hangings and valances, at the windows and doors, are of apple-green damask. The furniture is of cream-white painted wood, and the fluted legs of the table and chairs reflect the classic columns which are incorporated in the design of the mantelpiece. In the bay, opposite the mantelpiece, is a marble pedestal and vase full of green, growing plants, which add a cheerful note to the room.

The perplexing question of how to do away with the steam radiator has been solved here by covering it with a simple grillework, which renders it more sightly, and a drawer above for silver or linen, makes it useful as well. This balances the console on the other side of the bay window.

On the upper floors are a series of private apartments and bedrooms, all beautifully furnished and in excellent taste. One very handsome bedroom is shown in the illustration. The walls are paneled and they and the woodwork have been painted a soft, dove gray. A plain gray carpet covers the floor and on it are spread white fur rugs. The window and bed hangings are of that beautiful shade of pink that seems to have a gray mist over it.

The Louis XVI bed and caned chairs are painted cream-white and are very charming



Tapestry in the entrance-halls





A garden arch



A garden seat

and seem to be exactly the right thing for a woman's bedroom. The draped dressing-table has a plate glass top and a triple mirror. The couch at the end of the bed is well placed and is an excellent idea, especially in the guestroom.

The house at Glencliffe farm is a good type of the American country house of to-day, and is especially interesting at this time owing to the revival of interest in brick buildings, and to the fact that it is a remodeled house, the original structure dating back to a period before most of our large country houses were conceived.

Brick, as a building material, has many advantages in its favor, and its coming to the front again has placed in the hands of the architect another medium of artistic expression. For a period it was under the ban, and the contempt for this valuable building material was no doubt

fostered by the fact that a poor quality of brick was used, and then painted red and marked off with white paint to represent the mortar joints. But a careful study of old brickwork has brought about a revival interest in brick buildings, and some of our most successful achievements in domestic architecture have been carried out in this substantial material. A brick house when properly constructed is warm in Winter and cool in Summer, and although the initial expense may be greater, the upkeep is less, as a brick house does not require the frequent paintings necessitated by a wooden structure to keep it in good condition. Nothing can surpass the beautiful soft, velvety texture of a wall-surface of brick, laid with raked-out mortar joints, and the variety of color to be obtained cannot be realized with any other material.

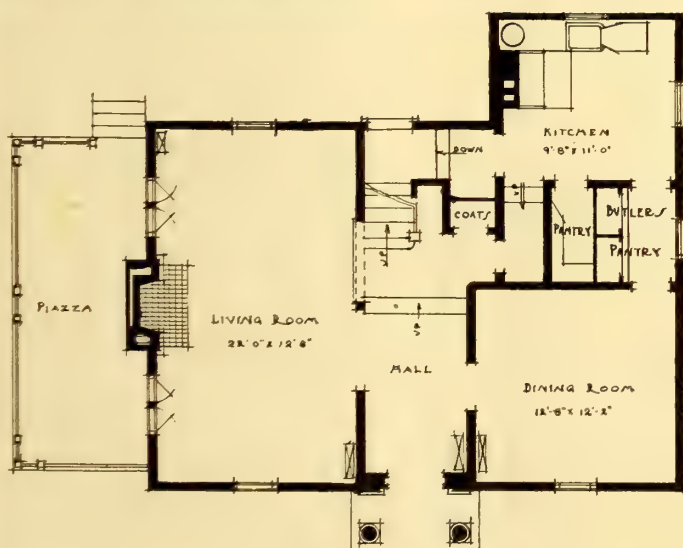


The fountain pool is planted with Water Lilies and surrounded by Iris and clumps of Pansies

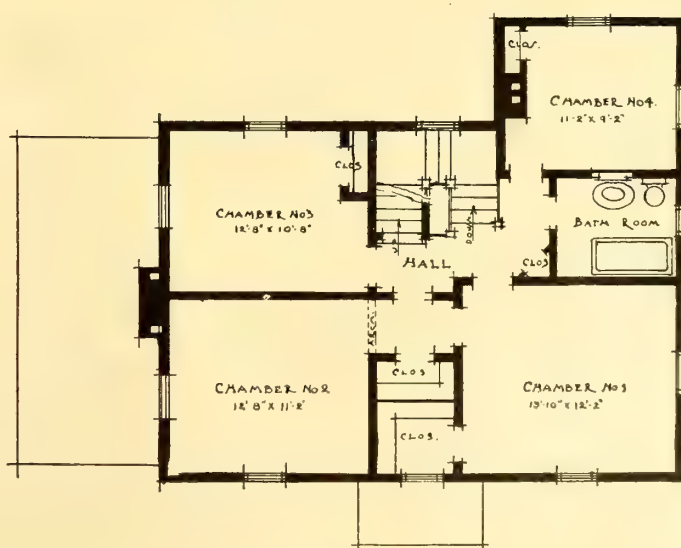




A SMALL HOUSE OF COLONIAL DESIGN  
AT HASBROUCK HEIGHTS, NEW JERSEY  
DESIGNED BY O. J. GETTE, ARCHITECT, NEW YORK



First floor plan



Second floor plan





Cooking in the open is one of the delights of vacation-time camping

## Camp Cookery

By Harriet Spofford

Photographs by Mary H. Northend



TO the camper who experiences the joys of woodland life for the first time, there is a most delightful surprise in store. The long tramp through forest and meadow, the paddle by canoe through small and picturesque streams—each holds its individual charm, a charm which few can resist. Then at the close of the day's tramp, there is the pleasure of gathering around the open camp fire and while cooking the evening meal, swapping yarns and talking over the incidents of the day.

Camp cooking is an art, and to perfect it, a thoughtful investigation of ways and means should be made. There are so many things to be considered on a camping trip that it is well to study camping outfits carefully so as to eliminate unnecessary things and yet include everything absolutely essential, and to find out how the necessary articles can be carried without too much trouble.

A camping outfit should be light and compact, the amount to be carried depending upon whether it is a walking trip, a canoe trip, or a permanent camp which can be reached by team; for the first two kinds of camping, less can be taken, than for the last. For either a walking or a canoe trip, a light axe that can be carried in the belt or in a small canvas bag is an absolute necessity, as for the camp-fire dead wood must be chopped up, small trees or saplings cut down and kindlings prepared. A camp kettle, which can be as expensive or inexpensive as desired and which can range from a tin pail with riveted ears to an aluminum kettle which

has a detachable handle, is another requisite. A frying pan is also necessary, for it is useful for so many things. The best kind to get for this purpose is a ten-inch iron pan with a socket at one side for a temporary handle. The coffee pot must not be forgotten, and can be made to do service for tea, coffee or chocolate.

In addition to the coffee pot a small canteen, which is light and takes up little room, is always a practical adjunct for carrying water. Small cups that can be packed one inside the other, knives and forks and spoons and a tin plate are indispensable. All these can be packed in a cloth or canvas bag that can be easily carried.

The quantity of food to be taken depends upon the length of the trip and the location of the camp. Pork, ham, bacon and possibly corned beef are necessary. Sometimes campers are near enough to a neighboring farmhouse to get vegetables and milk, but a can of condensed milk comes in handy, and with it an opener.

The genuine camper takes very little with him, preferring to live on the spoils of his gun and rod. Many who care little for sport, and more for the outdoor life, take a great deal more, to do away with the work of fishing and shooting. It has been carefully computed and has been found that any person, who wishes to make a trip of this kind economical, can live on a dollar a week.

One of the most important things to insure good food is the camp fire. This may be made in several ways, each of which is suitable for the purpose desired. A crane is



easily made by driving a crotched stick into the ground and resting a long, green pole in the crotch, with one end swung over the fire and the other fastened down by stones or logs. The most common way is to drive two crotched sticks into the ground. They must be of green wood, otherwise they are easily burned. Small forked sticks are hung on the long horizontal pole and to these the pots and kettles are hung. For frying, this kind of a fire can be used, but it is well to roll green logs in front of it on which to rest

the frying pan, to keep it from burning. Many people prefer a fireplace. This can be made of stone, flat rocks being laid at the bottom, and around them a semi-circle of field stones. These should be placed close enough together so that the fire will reach all around the kettles, and a flat stone at the front is always a convenient accessory.

Make the space of the fireplace large enough for two or more pots, and be sure to have it low at the front, for frying purposes. In making the fireplace see that the back is a little narrower than the frying pan, and a little wider at the front, and as non-sparking burn old applewood if procurable.



Roasting a fowl for the mid-day feast

bank, however, or possibly a knoll, is better, for the reason that an opening can be left at the front, and so that water will drain off in rainy weather. If there are any stones in the vicinity, it is well to line the hole with them, making it a little larger than the size of the kettle.

The first thing to be done before baking is to build a hardwood fire, not only in the hole, but above it as well. Keep this burning briskly until the stones and the earth around are piping hot. After this it is well to take out a great deal of the coals and ashes from the hole, and put in the baking pot filled with whatever is to be cooked. This

It must be remembered that a small fire is better than a large one, for the latter burns the face and is more liable to spoil the cooking. Hardwood is better than pine, for it is coals that are needed, and the longer they remain hot, the better the cooking. Hemlock and cedar are not advisable because the sparks fly upwards, soiling the food, and are apt to set fires outside.

A bake-hole is always useful, even in a temporary camp. It can be dug anywhere where the ground is soft enough. The side of a



Well-sharpened hardwood sticks make excellent roasting forks for camp cooking





Care in the preparation of the food for the campers makes the cooking of it easier

should have on it a tight-fitting cover. For best results, a large flat stone should be placed over the entrance to the hole, and if the food requires long heating, a small fire may be kept going above. Food cooked in this manner has the most delicious flavor, not to be equalled by that cooked in any oven made. All these suggestions can be put into practice, no matter what kind of camping trip is contemplated.

Should the trip be for a day only, fresh meat and a few vegetables may be carried along. Mutton chops are never so juicy and delicious as when broiled on forked sticks in front of a low camp fire. The stick should be long so that the cook need not stand too near the fire.

There are many ways of cooking potatoes, all of which bring good results. One of these is in an oval hole scooped out under the forestick, from three to four inches deep. Into this lay the potatoes which are of even size and cover them over either with heated sand or ashes. If more heat is desired, glowing coals may be put on top. To test the potatoes, run a small pointed stick into them. This is for two reasons—first, to see if the potatoes are done, and second, to let the steam escape. Another way to cook potatoes is to roll them in large leaves, holding them in place with small twigs and placing them under the ashes.

If they are to be boiled, remember the best of the potato lies just under the skin. Wash thoroughly, cut out the eye, and if a bit is cut off the end, it keeps them from bursting open. It is better to put into cold water and let them come to a boil, for the reason that the skin of a potato contains an acid poison which this method extracts. Boil gently, but continuously, and throw in a little salt in the water.

If the camping trip is made near the salt water, where fish may be procured, nothing tastes so good as a fish chowder, a very famous recipe for which was given by Daniel Webster: "Cod of ten or twelve pounds, well

cleaned, leaving on the skin, cut into slices of one and one half pounds each, preserving the head whole. One and one half pounds clear, fat salt pork, cut into thin slices; slice twelve potatoes, take the largest pot you have, try out the pork first, then take out the pieces of pork, leaving in the drippings. Add to that three pints of water, a layer of fish, so as to cover up the bottom of the pot, next a layer of potatoes, and then two tablespoonfuls of salt, one teaspoonful pepper, then the pork, another layer of fish, and the remainder of the potatoes. Fill the pot with water enough to cover the ingredients, put it over a good fire, let the chowder boil twenty-five minutes. When this is done, have a quart of boiling milk ready and ten hard crackers split and dipped in cold water. Add milk and crackers, let the whole boil five minutes. The chowder is then ready and will be first rate if you will follow these suggestions. An onion is added if you like that flavor."

Possibly the fish will be baked. This can be done in your "hole-in-the-ground" oven. Take the fish, which should be fresh, to the side of the water where there is plenty of mud. Rub it over with the soft clay, particularly against the scales and gills, and let it set for a while. Then roll out a flat surface of clay, putting the fish into the center of it and rolling it over. If there is any trouble in its staying, it can be fastened with fine wire or cord. Dry this before the fire for a few minutes, then bury it in the oven with plenty of hot coals and ashes, until the clay is very hard. Take this out and crack it open with the hatchet. You will find that the scales and skin of the fish will come off and that it will split in two pieces, so that the spine may be easily taken out. The inside waste material will have shrunk to a small ball which can be removed easily. The flesh of the fish is then ready for serving and when eaten off a board or plate with a little salt sifted over it, it is a joy which will never be lost, its flavor returning to memory at any thought of fish baking.



Planking fish is another method often used. When this is done, hunt up a good-sized piece of wood that is smooth on the inside and wide enough to hold the fish laid out flat. Split the fish as you would for broiling, tack it to the plank, the skin side down, and on top skewer it with small twigs and strips of bacon and stand it before the hot fire. Don't forget to put a large piece of bacon on the head of the fish, so that when cooking the drippings will baste the fish. When done, the thickest part of the flesh will be soft and it can be tested by thrusting a sliver into it. Put salt, pepper and butter, if you have the last ingredient, on the fish before eating.

Fish is also very palatable and is easily cooked by sharpening a small straight stick, stripping it of bark and thrusting it through the fish and bacon alternately. The stick is then held over the hot coals and care must be taken not to drop it into the fire. This method is often used when there is no frying pan in the camp.

There are so many varieties of ways for cooking fish that there seems no excuse for not doing so. It can be baked, broiled and roasted, in almost every thinkable way. With some campers a common way for its cooking is to bake it between layers of brass.

A leg of lamb, if it can be carried, has a particularly delicious flavor if it can be hung to a pole by a long wire and turned constantly, a tin pan being placed underneath for the drippings. It has to be turned constantly, however, otherwise the outside will be burned and the inside raw. The drippings can be utilized afterwards to pour over the meat when serving, so care should be used to keep them hot.

If bread is desired, a small box of baking powder may be carried and a little flour in a salt bag which can be sewed up or tied securely. With these, biscuits can be made of a quart of flour, four teaspoonsful of baking powder and a teaspoonful of salt; work in a little butter with the hands or mixing-spoon and make it the right consistency with water. Mold with the hands into small round biscuits and bake on the hot stones in front of the fire. Bread can also be cooked in a frying pan by mixing a pint of wheat flour, one teaspoonful of salt and two of baking powder. Grease the frying pan and turn in the batter, baking very slowly over the fire. Be sure to loosen the pan with a thin knife as soon as a crust forms, so that it can be turned over and baked on the opposite side.

Tea and coffee may be made in the usual way, for the best drink for the camper is a good cup of coffee to begin work on, and a good cup of tea to rest one after it.

The person who wishes to make his vacation a camping trip need not go hungry, for in these enlightened days there are plenty of things that may be taken along which occupy small space and are of little weight. And there is no more enjoyable vacation in the world than a tramping trip through the woods or mountains, or a fishing trip made by canoe, spending the days in the open air, and sleeping either under a tent cover, or under the stars, covered only with a blanket. It gives one fresh nerve and fresh courage for their return to work—therefore it is a vacation which more people should try to take. In addition to their health and rest from "brain fag," it offers an opportunity for a very careful study of nature and its belongings which is truly invaluable.



If the camp is near a stream or lake stocked with fish the food supply may be more varied than otherwise





## RUSTIC WORK FOR GARDENS AND LAWNS

THERE ARE FEW GARDEN FEATURES THAT HAVE BEEN MORE MISAPPLIED THAN THAT OF VARIOUS SORTS OF RUSTIC WORK. NEVERTHELESS, FEW FEATURES FOR GARDENS AND LAWNS CAN BE MADE MORE THOROUGHLY ATTRACTIVE WHEN PROPERLY DESIGNED AND FITTINGLY CONCEIVED THAN WELL-CONSTRUCTED RUSTIC WORK. THERE WAS A TIME WHEN EVERY HOME WAS DEEMED INCOMPLETE WITHOUT ITS ARBOR, RUSTIC BENCHES AND RUSTIC FENCING. THE OLD WORLD HOMEMAKERS, ESPECIALLY THOSE OF GERMANY, WELL UNDERSTOOD THE ART OF RUSTIC CONSTRUCTION, AND IT IS A PITY THAT EARLY AMERICAN ADOPTERS OF CONTINENTAL IDEAS SHOULD NOT HAVE SHOWN MORE APPRECIATION OF RUSTIC WORK LIMITATIONS AND HAVE, IN CONSEQUENCE ADOPTED IT IN THE NEW WORLD CONDITIONS. INSTEAD THE RUSTIC WORK WAS HARDLY EVER PROPERLY DESIGNED, BEING MORE LIKE THE SKELETON OF A LOG HOUSE THAN AN ARBOR SUCH AS ITS PURPOSE SHOULD HAVE SUGGESTED. AGAIN ALL SORTS OF FANTASTIC AND UNCOMFORTABLE BENCHES WERE CONSTRUCTED OF SUCH DECEITFUL PROPORTIONS AND UNCOMFORTABLE BUILD THAT IT DID NOT TAKE MANY YEARS FOR THE ART OF RUSTIC WORK IN AMERICA TO BE THROWN INTO THOROUGH DISREPUTE. FORTUNATELY, HOWEVER, THERE HAS COME A REVIVAL OF THIS SORT OF CONSTRUCTION AND AMERICAN HOMEMAKERS WILL DO WELL TO GIVE IT MORE INTIMATE THOUGHT AND ATTENTION.







The house of Mr. Fayette C. Clarke of Bridgeport, Connecticut

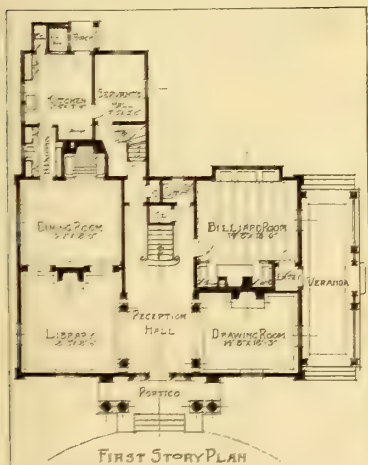
## A Bridgeport, Connecticut House



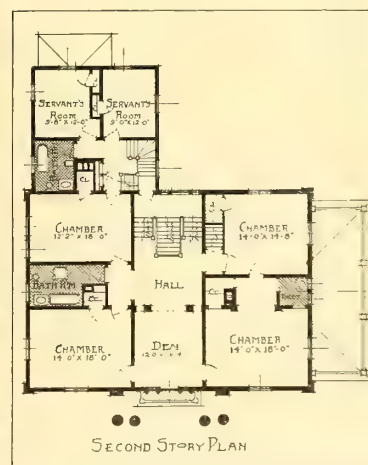
HIS house illustrated upon this page, the residence of Mr. Fayette C. Clarke, of Bridgeport, Connecticut, designed by Ernest G. Southey, Architect, Bridgeport, is admirably situated with a southern exposure. On the first floor one notes a large library or living-room to the left of the main hall as one enters. This has a fine fireplace. The dining-room is directly in back of this apartment, an archway on either side of the library fireplace giving entrance from that room. The dining-room is wainscoted with a high, white enameled wainscoting with a real mahogany plate-shelf. To the

right of the hall entrance is a large drawing-room, back of which is the billiard-room. The fireplace here has an attractive Engle nook. The drawing-room, the library and the reception-hall are separated by large openings with turned and fluted columns and pilasters. The main hall extends from the front to the rear of the house and a large Colonial stairway leads to the second floor. The stair landing is well lighted by several windows. The kitchen, servants' hall, servants' stairway, servants' sleeping rooms, bathrooms, etc., are above in a part of the ell which forms the servants' quarters.

The library, drawing-room and the main reception-hall are in white enamel.



Interior view of the Clarke house



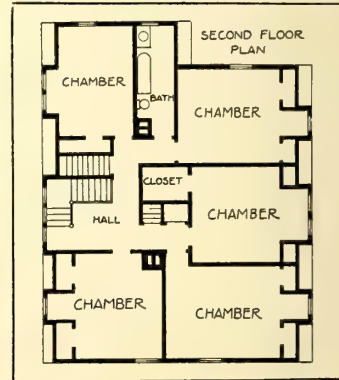
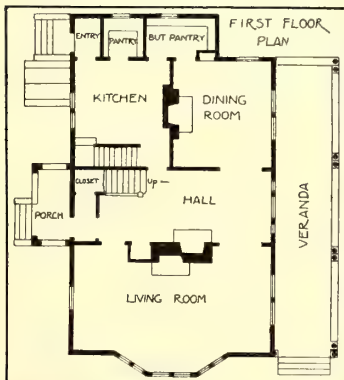




## GRAY GABLES: A COUNTRY HOME IN MAINE

By Mabel Tuke Priestman

GRAY GABLES IS AN ATTRACTIVE SEASIDE COTTAGE WITH A GAMBREL ROOF COVERED WITH SHINGLES. IT IS A FRAME COTTAGE WITH SOME UNDERPINNING AND CLAP BOARDS FOR THE SUPERSTRUCTURE. THE WHITE TRIMS AND COLUMNS THAT SUPPORT THE ROOF ARE IN PLEASING CONTRAST TO THE SHINGLED WALLS. THE GREEN SHUTTERS ADD A TOUCH OF COLOR. A GROWTH OF SHRUBBERY SCREENS THE HOUSE FROM THE ROAD. THE HALL IS COLONIAL IN CHARACTER WITH WALLS OF TAN AND IVORY WOODWORK. THE FRONT DOOR OPENS ONTO THE PIAZZA, FROM WHICH A GLIMPSE IS OBTAINED OF THE ISLANDS IN THE BEAUTIFUL PENINSULA OF CASTINE. THE DOORS ON THE RIGHT OPEN INTO A LARGE, COMFORTABLE LIVING-ROOM. THE DINING-ROOM IS DECORATED IN BLUE AND WHITE, THE FIREPLACE BEING RED BRICK. THE WALLS ARE PLAIN, RELIEVED ONLY BY THE WHITE WOODWORK. A DOOR AT THE FAR END OF THE HALL ALLOWS A GOOD CIRCULATION OF AIR, WHICH TENDS TO KEEP THE HOUSE COOL IN SUMMER. THE FIREPLACE IN THIS HALL IS OF RED BRICK SIMPLE IN DESIGN. AT THE FOOT OF THE STAIRCASE A DOOR OPENS INTO THE KITCHEN. THERE ARE FIVE CHAMBERS AND BATH ON THE SECOND FLOOR.



Views of the hallway, dining-room, entrance-doorway, first and second floor plans





An exterior view of the old mill and the cottage joined to it by the covered passage porch

## A Windmill House

By Mary H. Northend  
Photographs by the Author



THE quaint octagonal windmills which have stood, dignified and picturesque upon the brown hills of Cape Cod, are now silent. Their attractiveness, however, is gradually being discovered by the lovers of the unusual and the artistic, and they are being purchased for modern use. One of these is now converted into a Summer home, making a novel adjunct to the group of Summer cottages to which it is added as a Guest House.

The Windmill house is unique. There are only a few of them on the entire Cape. The problem of converting the peculiar architecture of an ancient mill into a house that would be livable and in harmony with its surroundings was a difficult one, but it was well solved by Mr. J. J. H. Rothery, at his Summer home at Cataumet, Massachusetts.

The mill stands to-day far back from the road, crowning a rolling hill, the slope of the elevation being used to advantage in adding to the mill proper other buildings which were necessary in order to accommodate a Summer house-

hold. The windmill itself, which is the most conspicuous of the group of buildings, has three rooms in it, one on each story. The two upper ones are used as chambers, the third story room showing the roof to the topmost peak, with the great timbers which were there in the early days when the mill was doing duty, grinding grist for the farmers for miles around.

It would be difficult to find a cooler or more delightful sleeping place than in the old windmill, for windows are open to the "four winds of heaven," so that it is never too hot for sleeping purposes. The lower floor is the airiest kind of a living-room, and the rough hand-hewn timbers which form the inside and which are weather beaten with age, lend themselves well to the effective use of burlap, crude straw mats, and the simple old-time furniture which is principally used here.

The round rag mat on the floor was a particularly happy idea, fitting into the surroundings and adding to the symmetry of the rooms. This house has been named the Guest House, and is removed from the rest of the buildings so



Bedroom in the old mill



that no odors of cooking come to it, and the fresh sweet breezes blow through.

The living part of the home, where the real housekeeping is done, is in the pretty peaked house which is connected with the windmill by a covered veranda. This house has a large dining-room with a bricked open fireplace, and is lighted by large windows on either side of the room. It is hung with pretty chintz, which adds brightness and also keeps the light from streaming in with too much glare. The dining-room, with its old-fashioned dining table and large rag mat, carries out the scheme idea of the whole house.

Back of the dining-room is the kitchen, while two good-sized bedrooms are in the high peaked roof. The building of these two houses did not allow room enough, as the family increased, and so a third house was added. This has settled down at the end of the little row, as if it had always been there. It contains three large bedrooms, and is used principally in the case of an overflow of guests.

The way in which these three separate buildings are combined to form a unified and pleasing whole, is well worthy of study. The lines are excellent. The odd high peak of the house, which is in reality a copy of the Old House in Med-



The dining-room

field, Massachusetts, blends well with the quaint structure of the old mill.

The third building, low and of the bungalow type, with a peaked roof, is in harmony with both the others. Viewing them as they stand to-day, it is hard to realize that the arrangement was not easily accomplished, especially with the latter building, which was twisted and turned many times after it was all built, before the right spot

was found. It was necessary that it should carry out rather than interrupt the general scheme of rambling growth.

The porch which connects the mill and the peaked house is one of the most interesting features. Here again the irregularity of the grounds was used to advantage in order to heighten the artistic effect, for the little porch has a crook in it as it bends itself around the hill.

The long traveler, which used to turn the mill top in the long ago, and the four flappers which have also finished their active work and are now enjoying a well-earned rest, give to the whole an unusual touch of picturesqueness.

It was not without careful study that these three buildings are all left in gray tones. By this I mean the soft gray that comes to buildings with time and weather, giving them an



The grouping of the old mill and the cottages is unusually picturesque



appearance of age that is most attractive. As the vines which have been planted around them climbed up over the buildings, adding their bit of color to it all, the houses themselves seemed to sink more easily against the soft green of the quiet hill-side. It is hard even now to tell the old from the new, so excellently have they blended in color and they form the charmingly natural impression of growth and gradual addition which is so difficult to gain in modern building.

Mr. Rothery, who was the architect of his own building,

has just reason to be proud of the Windmill house. Here

The living-room

four revolving vanes, and eight sides, points, not one of which now looks as dismal as they did in the old mills' past.



as to make not only the most convenient of Summer dwellings, but the most picturesque and unique group of buildings to be found along the shores of Cape Cod.

The utilization of this windmill gives a most interesting side to the fact that it has more or less reinforced the possibility that a building can be retained beyond the stage of an old serviceability and be linked to an important and attractive line of concentration, in a grouping that is even scarcer than the few that are yet extant of ancient structures with



Original entrance door to the old mill





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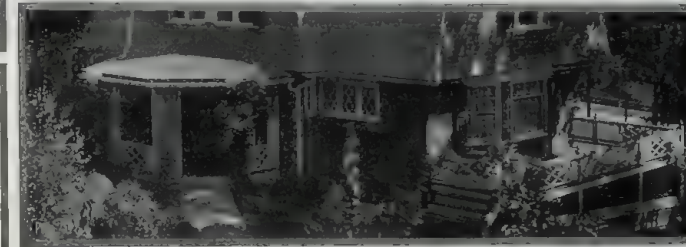








THE PORCH IN AMERICAN DOMESTIC ARCHITECTURE IS NO LONGER AN UNDECORATIVE FEATURE OF BARELY SUFFICIENT WIDTH TO ACCOMMODATE A DOORMAT, BUT HAS COME TO PLAY A MOST IMPORTANT RÔLE AS IN OUTDOOR LIVING





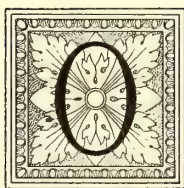


The canoe turns an almost inaccessible waste of lovely water into a navigable stream

## Canoeing

By F. F. Rockwell

Photograph by Mary H. Northend and Others



OF all the Summer recreations—golf, tennis, motoring, sailing, fishing, flying even, in these modern days—canoeing is the most widely available and most entrancing. I have played through golf to the extent of the whole vocabulary; I have batted the exclusive tennis ball until I was glad to throw myself down at the side lines; I have thrilled at the z-z-zip of the line from the reel as it grew taut under my thumb, but when it comes to a question of choice—and it practically has in my case, as my spare time is very limited, though I live in the country all year around—I prefer canoeing to the lot.

Canoeing seems to me to be the pastime *par excellence*. It is, in fact, a whole catalogue of diversions in which you can find something to suit almost every mood; from the hazy, lazy feeling of an idle Summer afternoon to the wild exhilaration of a glorious day in the trackless forest where there is a stony rapids to be shot without upsetting camera and camp supplies into the water. Canoeing is not, like motor boating or sailing, to be enjoyed only by those fortunate individuals who can afford to spend a good deal of time and money on their recreations. Every small stream and lake in the country offers an opportunity to the canoeist to indulge in his favorite pastime. Nor is canoeing such a

jealous mistress as are most outing sports; it is not necessary to rivet your whole attention to it while you are enjoying it, as book and camera may be taken along at will, to be enjoyed under the most favorable circumstances. If you have ever started out of a Summer Sunday afternoon with your favorite poet under your arm, and progressed leisurely to where the wavering, limpid current of the stream glides over golden sands, and is overhung by the green tent of some spreading maple, then you have been able to read poetry in the spirit in which it was written in those distant quiet days when people had a little time to think and live, and were not solely occupied in chasing bread and butter, or some other swift ambition which constantly eludes their pursuing feet. If you have ever taken your camera with you, and after mounting to the head-waters of some green-banked stream which trails its sinuous way through sunlit pastures and shady bits of swamp-maple and alders, or perchance through the dim-lit cathedral of some pine forest, and have then glided quietly down with the current with your camera on the gunwale, and some companion to keep you clear of banks and overhanging branches, then you have known the joy of the hunt—of the only true hunting, which captures the timid wild things where they are, making them yours for all time, and yet leaving them free to enjoy the



life which Nature gave them.

The versatile canoe, however, is not limited to such homely and gentle pleasures. I have, for instance, a friend who now lives on a rocky part of the Maine coast, whose recreations before he was married included such feats as mountain climbing, and an occasional flurry with gendarmes in the Latin Quarter, who now finds a vent for his surplus energy by taking a canoe which he has especially braced and strengthened with steel rods so that it will stand the stress, a good distance out to sea, in rough weather, and then riding in on the waves—if he can without getting swamped or tipped over; and it is a royal frolic, I assure you.

Another friend of mine spends all his vacations in inland streams and lakes. With two other kindred spirits, he leaves not only the cares of the city but all traces of civilization behind him for weeks at a time, and the adventures which they have are both serious and amusing. At one time last year, in a semi-cultivated part of Canada, their tent was suddenly "struck" for them one night by a very large and savage bull, in whose pasture they had inadvertently pitched camp, and nothing but their brilliant log fire saved at least one of their party from a gory death. And it was only because a large white birch log finally attracted his majesty's attention that they were able to retreat to the canoe and push off just in time to escape his bellowing rush to the bank.

Later on in the same trip, in an untraversed part of the great forest, they came one afternoon, just at sundown, upon an Indian encampment, which looked for all the world as though it might have been there since the days of the Hudson Bay Company. Groups of grim-faced warriors stood or squatted about, in a characteristic indifference to their approach. The squaws were busy with the preparation of an original "American shore dinner," and the smoke of a dozen fires ascended upward to the roseate sky, and was reflected in the limpid depths below. It was as though they had been mysteriously transported back through two hundred years of time—when suddenly from some tent in the background of the picture came a rasping, metallic voice, "Take me back to New York town—New York town—



An apparently frail canoe is trustworthy over a broad expanse of lake

on going out and drowning themselves—and, incidentally, getting into the newspapers and being held up by good intentioned but illogical friends as warning against canoeing of any kind and under any conditions.

It might not be amiss at this point to give a few words of suggestions to those who are not absolutely familiar with the management of canoes. In the first place, the only safe rule is that no one who does not know how to swim should venture in a canoe, where the water is over his or her head. While a canoe, when upset in the water, is capable of supporting the weight of three or four persons, the danger in the case of those who do not know how to swim lies in the fact that they are pretty certain to be panic stricken in case of an accident, endangering not only their own lives but those of others around them. Even in shallow water persons who do not know how to swim should be careful not to get their legs under one of the cross pieces or to wrap themselves up in blankets or in any other way to put themselves in a position where they could not immediately get up on their feet in case of a turn over. A canoe is different from a rowboat in this, that when it does tip over it goes like lightning, and there is no time to adjust one's self to the situation in the slightest. One second you are in the canoe and the next you are in the water, and it will have happened so quickly that you cannot tell how you got there. In case of an accident, or where it is likely to be some time before you are picked up, the best thing to do is to turn the canoe exactly upside down, then by straddling one end of it you can support your whole weight in that manner. In case the water is very cold, however, and the shore is not too far away for you to attempt the trip safely, the best thing is to divest yourself of your surplus clothing as soon

New York town!" The twentieth-century voice of the chief's battered, but prized graphophone had spoken, and the spell was shattered!

But these are exceptional uses for the canoe. It is as an every-day affair that it is of the greatest value and should be more appreciated. Undoubtedly a great deal of the prejudice which does to some extent exist against canoeing is due to the fact that every season there are some fools, not even know-

ing how to swim, who insist



The canoe on reaching a shaded spot can be readily transformed into a cushioned couch





The slender canoe is roomy enough for reclining ease

as possible and strike out for it at once, as there would otherwise be danger of becoming so numb that you would be unable to retain your grip on the canoe and too exhausted to get safely to shore. Years ago, when I was a boy, I came very near losing my life in an accident of this kind. The canoe I had was a very small, flat-bottomed, home-made affair, which, one bitterly cold March day, swamped with me in the middle of a small lake. I could have easily swam the distance from there to shore, but as there was a densely wooded swamp of about a quarter of a mile between that and dry ground, I decided to wait until a boat from the other end of the lake could come and pick me up. The consequence was that before they reached me I was so nearly frozen that I was barely able to keep my hold until they got alongside and hauled me in.

It is possible, while in the water, to upright and to climb back into an overturned canoe, without again upsetting it, but it is a feat that requires a good deal of strength and skill to perform, even when one is in a bathing suit. If one who knows little about swimming should happen to get overturned some distance from shore the safest method to pursue is to get it bottom-side up and pointed straight ahead of one, when it can slowly but quite readily, be propelled in the desired direction.

Another point in which a canoe is radically different from a rowboat is that the more weight it has in it up to its capacity, the more difficult it will be to tip over. One venturing out for the first time in a canoe will do best, unless in a bathing suit, to kneel on a cushion in the bottom. Canoeing, like bicycle riding, at first is a matter of practice in keeping your equilibrium. Even those who are quite experienced occasionally get careless and find themselves in the water before they realize what has happened. Such being the exigencies of the art it behooves the beginner to proceed with care. While the person who is doing the paddling ordinarily sits in the stern seat of the canoe, in rough weather or in windy weather, he may find it necessary to occupy the middle or even the bow to prevent the wind from swinging him out of his course.

The art of paddling is not one which can be readily communicated by word of mouth. The first knack to acquire of course is that of maintaining your balance while occupying the rear seat, and without anyone else in the boat. The second is to be able to propel it in a straight line ahead, without having to change the paddle from one side to the other. This is done by giving the paddle a gradual twist toward the end of the stroke so that the blade comes out of the water at right angles to the direction in which it is put in. Many people prefer to use the stern seat and a long paddle, and the "long, swinging strokes," which one

occasionally reads about in a novel or short story. As a matter of fact, however, the Indians use a short paddle and a rather short, quick stroke, most of the actual propelling force being given from the body muscles rather than from the arms and shoulders, and a further advantage of which is that there is less loss of momentum between strokes. Anyone who has occasion to make canoe trips of several hours' duration at a time will find it well worth while to practice this short stroke.

I have mentioned my friend who has sometimes gone on canoeing trips for some weeks at a time. It is possible, however, to get a taste of the pleasures and other qualities of camp life without such an extended course in them. An ideal way of taking a vacation of from two or three days to a week is to plan a canoe trip down some river which passes through your vicinity. The requisite outfit for a trip of this kind can be gotten together without much trouble or expense, especially if one of the party has a small tent already on hand, and a few rubber blankets can be included, as it is always pretty certain to rain pitchforks when anything of this kind is undertaken. There is a love of uncertain adventure still inherent in most of us that makes a little out-of-the-ordinary campaign of this sort most thoroughly enjoyable. Things are quite sure not to go exactly as planned, and therein lies the biggest factor of entertainment, for it is in coping with and overcoming the unexpected and unplanned for that we find the most gratifying outlet for such ingenuity as we may possess. For those planning a trip of this kind I have one final word of caution, and that is to dispense with every pound of outfit possible. There will be a great deal of difference in the weight of the packs the bright sunny morning that you carry them down to the canoe and three or four afternoons later, when, after a long day's trip, you may find it necessary to carry everything a half mile or so around a dam or stony bit of river before you can find a suitable spot in which to make camp for the night.

Canoe-sailing is another fine recreation for those who want something a little more exciting than wielding the paddle. Unless the canoe is so fitted that a small center board may be attached when desired, it will not be possible to do much real sailing in the sense of tacking back and forth. Nevertheless, when going in the general direction of the wind, a very good speed is obtained, which the smallness and unstableness of the craft make all the more exciting. As to a general means of getting about on rivers and small lakes, in my opinion there is no comparison between a canoe and a rowboat. For use in getting across the water, for going on little trips, or for taking out a friend or two to see the beauty of our waterways, anyone who has ever



The canoe can use a bank for a landing station



become familiar with the handling of a canoe will find it difficult to again enjoy a rowboat. Where, as is very frequently the case, a number of canoes are owned among the same circle of acquaintances, none of the Summer's little social affairs are more enjoyable than the canoe picnics which, whether taken upon some mossy pasture knoll near the stream's edge, or upon the water itself, furnish an ideal way of enjoying the close of a Summer's day. And then, that other most pleasurable social art, singing, is never attempted under more ideal conditions than out upon the glassy surface of a lake under the soft-eyed Summer stars, or a silver moon.

If a feature of unusual novelty and excitement is wanted for some water fête, here is a programme that will secure it. Two "tribes" of three men each, dressed in bathing-suits, war-paint and feathers, set forth, with suitable yells and war-whoops, from not very distant points on the shore. Two men in each canoe paddle; the third is armed with a long pole, on the end of which is securely fastened a pad about ten inches in diameter. These "weapons" may be easily made by cutting out two circular pieces of oak board an inch in thickness, and taking them to a harness maker's or upholsterer's, and having the cushions put on and stuffed. They may be covered with light leather or stout canvas. For handles a couple of rake handles can be used, care being taken to fasten them very securely into the pieces of wood. As the two canoes come withing reach the opponents, standing up, strive to upset each other into the water, and the ensuing battle is usually highly entertaining and spectacular.

Nor is the canoe to be over-looked as a most desirable part of the equipment of him who takes pleasure in fresh water fishing. Personally I have given over this game, with the companion one of hunting, as I find very much more enjoyment in watching the ever-interesting protégées of Nature in their enjoyment of life than in killing them for the mere sake of the killing when they are not particularly required as food. But there is a nicety and an added excitement in fishing or in gunning either for that matter from a canoe which to me always enhances the pastime considerably. Through the early morning mists when



A canoe fully equipped is easily launched by fair hands

the world of Nature is at its best of life, or towards the close of day when shadows are beginning to lengthen again across the tranquil glossy surface of the water, you glide swiftly and silently to the spot you wish in the reeded banks, to keep out of sight, or, skirting the water's edge where the purple blossomed arrow head or the buoyant lily pads lie and not too great a depth of water indicates that your chances of success are good, you cannot help but contrast your means of conveyance with the noisy row-boat. Further-

more, it will make readily accessible to you places you could never reach in a row-boat or on foot, or by any other method or exercise.

A word or two, as to the general care of canoes may not be amiss. It is a common practice during the Summer season when the craft will be in almost daily use, to keep it lying upon its side upon the bank or shore. A much better method and one for which the preparation will require only fifteen or twenty minutes work with four short posts and a couple of pieces of board is to arrange the latter a foot or two above the ground in a horizontal position so that the ends of the canoe may be laid over them, holding it clear of soil or grass and completely inverted. It is very much better, however, if at all possible, to keep the canoe under cover when not in use. Even with the best of care the paint will in time begin to crack and chip, and the bottom is likely to receive numerous scratches from stones and other obstructions; therefore as often as is required the outside coat of paint should be smoothed down with glass and sand paper, after which it should be repainted. Repair any holes or scratches which may have been received with a piece of canvas of suitable size, if possible inserting it under the regular covering of the canoe and saturating it thoroughly with marine glue; and there is a kind specially prepared for mending canoes.

Personally, however, it is for the peace, the charm, the quiet of a little afternoon family trip, with possibly a friend along, that I most enjoy canoeing. No other motion—unless it be that of flying, which I have never had the opportunity to try—is comparable to it, at the right season.



A small, quaintly-bridged river amid woodland glories, is an ideal canoeing course





## COLLECTORS' DEPARTMENT

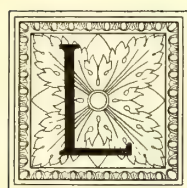
THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)

### Some Liverpool Pitchers

By Harriet Spofford

Photographs by Mary H. Northend



LIVERPOOL ware is unique and it holds a distinctive place in the world of collectors' interests. It is cream white, showing pictured exteriors, and consists principally of pitchers, often known as Watermelon pitchers, and mugs, although plates are sometimes found and occasionally other pieces. Singularly enough, few, if any pieces are to be found, except in seaport towns. One reason for this is that the owners value them so highly that they can rarely if ever be induced to part even with one piece, feeling that they cannot be matched.

It is the first pottery with American printed designs that was ever brought into this country, and many of its decorative features, more especially after the Revolution, were of prominent men or important events which occurred in history. It was first made in the latter part of the seventeenth, and the early part of the eighteenth century, this fact being verified by a Delft plaque which is still in existence, bearing the very old date of 1716.

The credit of this invention is claimed by both Worcester and Liverpool, the evidence being in favor of the latter. The earliest pot works were founded at Shaw's Brow, a rising piece of ground in Liverpool, where the first pottery was made by a man by the name of Shaw. Some of his work is still in existence. As years went on, the manufacture increased to such an extent that the whole ground was covered with potters' banks, and the houses of the men who were employed at the potteries. So popular did it become that in the latter part of the eighteenth century, there were three hundred and seventy-four persons connected with this work at this one place.

For nearly half a century, after transfer printing on earthenware had been invented, the dealers turned their attention to the American market, and the sale was so extensive that there were few houses along the seaport towns which did not contain pieces of this ware, decorated often with ships which had been owned by merchants of these places.

The Liverpool Delft was the first to be made. It

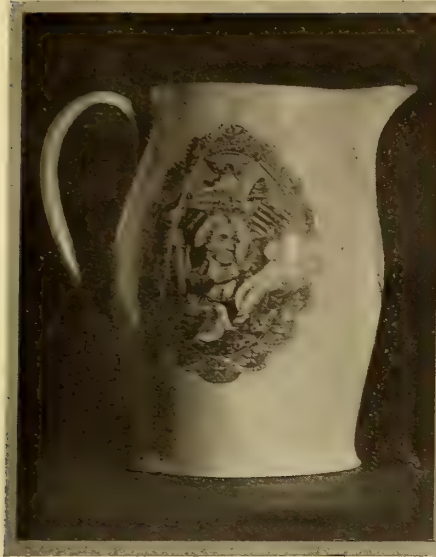


"Farmers' Arms" pitcher

Washington and Martha Washington drinking tea

"Butchers' Arms" pitcher





"George Washington" pitcher

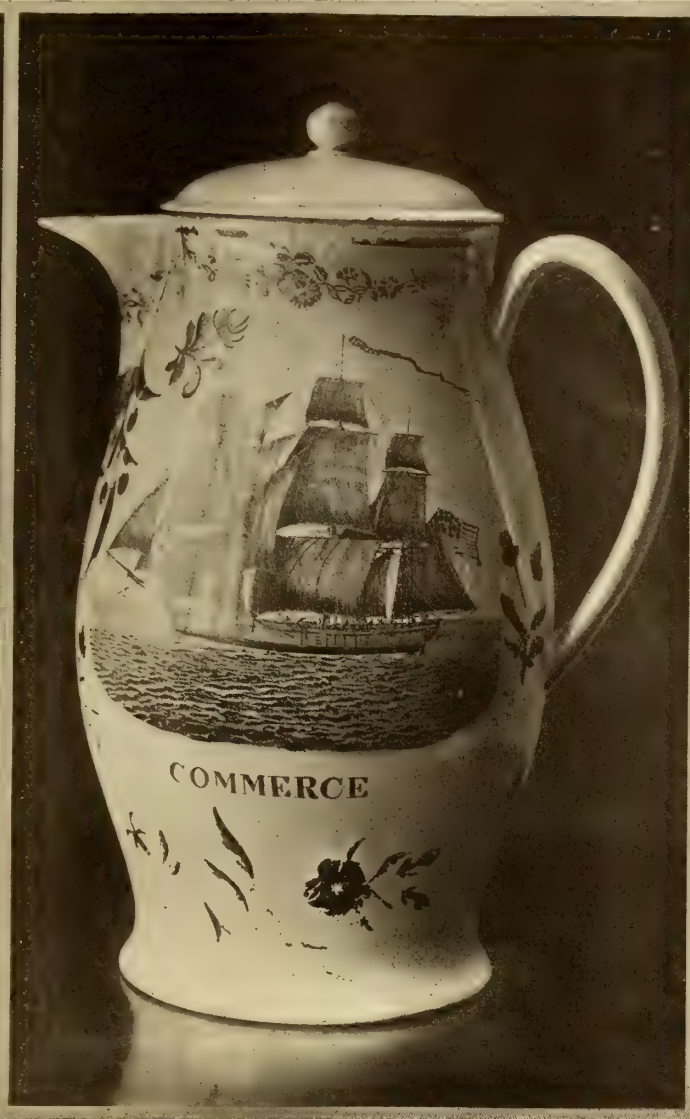
was characterized by the thinness of the body and the tone of the enamel which was blue. The decorative designs were printed by transfer process, the secret of which was held by the firm of Sadler & Green, who invented it, for many years, and it seemed almost unaccountable to realize that uneven surfaces, such as this ware has, could receive impressions of copper plates.

Like every other secret, it finally leaked out that paper was used to take the impression from the plate, and thence was communicated after it was glazed, to the ware. The manner in which these pieces were done has never been rivalled. Sadler & Green were probably the most important makers of this ware, but it is a singular fact that their name never appears on any piece. We find "Sadler," "J. Sadler," or "I. Sadler," while the word "Liverpool" is sometimes used, and often an abbreviation.

The distinguished points of this ware are its cream-colored body and its copper plate engraving of black. This is usually under the glaze, sometimes covered with a gloss, which gives the same appearance. Prints have been shown that have been retouched by hand coloring, but the general idea is in black, colors being only occasionally seen.

The limited number of pieces made shows three largely predominating designs. There are the pitchers, more commonly known as jugs, the bowls, and the mugs, while teapots are sometimes found, but not often in collections. The pitcher is shown in large quantities, and is generally of one design. It has a tall body—gracefully curved and a lip that is sharply pointed. A plain oval piece forms the handle, and this starts at the top and terminates at the center.

There is no kind



"Commerce" pitcher

with the exception of tiles, which were used in very old houses.

Wedgewood, who was always allied with every new thing, was at first very much opposed to the idea of decorating, but on studying into it, he overcame his prejudice and made a great many pieces of plain ware which were carried over the road from Staffordshire to Liverpool in wagons, or panniers of pack horses, to be printed by Sadler & Green, and were returned again in the same way. It was at the works of Sadler & Green in Harrington Street, that the printing for Wedgewood was done.

We find mention of one dinner set, where the pattern for landscape was different in every dish, there being about thirty designs used. Specimens of this early ware, bearing Wedgewood's mark, are not often found, and those made by Sadler & Green

are most uncommon, with the exception of the tiles which were remarkable for the sharpness of engraving and the wonderful work in transfer. One reason for this superior quality was that the ink used in the early days was better than that used to-day.

The printing was either in black, red, purple, or green, and the devices were varied. Later on, a



America "Liberty" pitcher

of ware which is lighter, more graceful or more simple, or that is better adapted for decoration, than Liverpool. The bowls are plain and simple in outline, the smaller ones being used for porridge, and the larger ones for punch. The mugs are straight, about six inches in height, and are used for ale.

The pieces first made were of Liverpool Delft, which were crude imitations of the Dutch ware and attracted little attention from the collector. It is rarely found in this country,



"Fleet of Smugglers" pitcher

"Sportsman's Festival" pitcher





"Farmers' Arms" pitcher

"Hunting Scene" pitcher

"Thomas Jefferson" pitcher

"Pastoral View" pitcher

great advance in this work was made by Richard Chaffers, who had been apprenticed to Shaw, and who erected small works on Shaw's Brow, making Delft ware which was exported to America. Incited by Wedgwood's success, he strove to outdo him in the grace and artistic beauty of his productions, and while he did not succeed in this, yet he did succeed in making better ware than any of the potters at Liverpool had been able to make before.

Another manufacturer of this Liverpool ware was Seth Pennington, whose works were on Copperas Hill. Removing to Worcester, one of his sons painted a dinner service for the Duke of York.

The decorative features on the Liverpool cream ware are unusually varied, covering a great many subjects. There are those ornamented with ships, or nautical designs which proved a bait for the sailors, who bought them in large quantities, to bring home as souvenirs. Biblical designs were also used—the Woman of Samaria, and David and Goliath, being represented. Masonic devices are found, one of these, a cream-colored bowl, showing the portrait of Sir G. Bridges Rodney, Bt., Rear Admiral of England. These pieces were very popular, and were used by the different lodges, having emblems and also initials of the individual owners placed upon them. They were used in public and in the home. One of the most elaborate has the following inscription:

"The mysteries which here are shown,  
Are only to a Mason known."

There are also plates with Masonic emblems, and a few



Reverse of a pitcher with framed verse

teapots. The various Arms jugs were also very popular, there being the farmer's arms, the blacksmith's, the baker's, the butcher's, the ironworker's, besides many others. They were made for the members of the different guilds which at one time numbered over one hundred, and had the largest sale, probably, of any pieces made.

Each of these arms' jugs was differently decorated, a very handsome cream-colored jug having on one side the cord-wainer's arms, while on the other was a sailor's return. The cord-wainers were in themselves a very flourishing society in Liverpool, and it was their custom to have an annual procession each year in the town.

It must be remembered when dealing with this kind of ware that pottery was not made in America until after the close of the Revolution, and the colonists were forced to rely upon England not only for her special pieces, but for her designs. The engravers produced an infinite variety of designs and these were used indiscriminately by the transfer printers. Wedgwood had brought to them a great many charming ideas in the way of nature and landscape studies. These added to his own ideas, gave him a distinctive place in the designing of Liverpool pieces, where landscapes were so constantly in demand.

At this time there was a great change in the designs sent to our country. Instead of crests, coats of arms, and nautical ideas, came in pictures of famous men and historic events. The English were not always correct in their representations, however, as is shown by the num-



"George Washington" Liverpool pitcher

(Continued on page 225)





Old American printed handkerchief. City Hall, New York and New York street criers subjects



Old American printed handkerchief. Steam frigate "Fulton the First" and American pastime subjects

## Old Printed Handkerchiefs

By Robert H. Van Court  
Photographs by T. C. Turner



THE most ordinary possessions of one age become the highly valued treasures of a later day, when change of customs has led to their disuse or when Dame Fashion with her well-known fickleness has decreed some new form for what is a household necessity. The patient little women who toiled over the embroidered samplers of a century ago would have opened their childish eyes in amazement could they have seen the day when eager collectors would crowd an auction room to compete in terms of dollars and cents for the small squares of embroidered canvas which recorded the modest attainments of the youthful makers' skill. The potters of one hundred years ago produced their blue and white plates and platters for the ordinary use of the commerce of the times, and if they printed upon their wares a picture of the "Landing of La Fayette" or some small views of the Erie Canal, it was certainly with no thought of the day when their simple pottery would be considered treasure indeed.

Just so with the handkerchiefs printed upon cotton or linen which came into use about the time of the ending of the colonial period and which were so popular during the closing years of the eighteenth century. They continued to find a place in public affection until well into the end of the nineteenth, and they are still somewhat in demand in lo-

calities which are truly rural. Now the makers of the simple little objects, whether of pottery or of printed fabrics, naturally adapted their wares to meet what they considered the demand of the greatest number of prospective buyers. In France and more especially in England the history of the day was printed upon handkerchiefs. Were an American political campaign in progress some enterprising firm of cotton manufacturers either in England or America, would most assuredly offer for the choice of a willing public, handkerchiefs bearing the portraits of the rival candidates, together with possibly a picture of the White House wherein each candidate aspired to dwell. If space permitted the print might also include a picture of the Capitol, regarded, as ever, as the most striking symbol of American government. The printed handkerchief, as will be seen, was the precursor as a campaign emblem, of the badge, the button or the "pennant" which meets the popular demand to-day.

Then again, in times of national sorrow or of widespread rejoicing, handkerchiefs bearing appropriate adornment would find a ready sale. Many such prints were made to commemorate the death of Washington. One shows an impressive monument which stands no doubt merely as a symbol of grief, for it bears no resemblance whatever to the modest tomb wherein Washington was actually laid. A suitable inscription and glowing epitaph appear upon the monument, which is



The "Sailor's Pledge of Love," English printed handkerchief



shaded by drooping willows and surrounded by weeping women who are doubtless also symbolical since one is obviously Liberty, with her stars and stripes, and another, who seems to be dropping her scales may be identified as Justice. By far the most interesting object commemorating Washington's death, is a handkerchief showing him as the subject of a magnificent apotheosis where he is being welcomed into the glorious company of the Virtues who have here assumed bodily form. The hero appears in the simple attire of early American days, but seems to be somewhat abashed by the classical attire of the assembled Virtues who, regardless of sex, wear the Roman toga.

Handkerchiefs printed at the time of the Centennial in 1876 are still often seen in collections, although they very rarely come up for sale. The designs are always appropriate to the occasion and generally include a picture of the Liberty Bell, Independence Hall, or a group showing the signers of the Declaration of Independence, and one or more of the sadly inartistic buildings in which the exposition was housed.

The illustrations show a number of printed handkerchiefs which formed part of a recent sale of a vast collection of interesting objects, the property of one of the most famous of American collectors. Upon page (1) is shown an exceedingly interesting print designed to appeal to the spirit of military enthusiasm which exists (although often somewhat dormant) in every human breast. In the center of the print, a general with his staff is reviewing troops, and some ladies who are present seem to be avoiding being trampled under the horses' hoofs. The smaller panels above and below the central picture show various phases of camp life and numerous different manoeuvres of infantry and cavalry.



English printed handkerchief with a pictorial design depicting a scene from the old ballad of "Lord Thomas and Fair Eleanor"

Another printed handkerchief was no doubt designed to appeal to an entirely different phase of human interest, for who could be indifferent to the romance of "Lord Thomas and Fair Eleanor," not subtly hinted at or left to the imagination, but boldly described in the four brief but expressive lines below the picture? History fails to record the identity of these young people but one instinctively hopes that their romance prospered and that it resulted in much happiness for them both. The handkerchief shown upon page (3) portrays various phases of domestic rural life and that the range may be as broad as possible the maker of the print has wisely utilized the four seasons, for

they may always be relied upon to supply a certain variety of interest.

The most interesting handkerchief among the number shows the well-known New York City Hall, which still fulfills the functions for which it was built. The print shows it as surrounded, not by towering skyscrapers, but by little oval pictures showing the ways in which various domestic supplies were offered for sale in early days. The period must have been in the far distant past, for surely many years have elapsed since New York milk dealers served their patrons from cans suspended from the ends of a pole carried upon the shoulders of a man or since "hot corn" was sold from what seems to be a hamper basket poised upon a woman's head.

One of the fascinations of collecting consists in the "side-lights" thrown upon history by the objects which one gathers into a collection of treasures and surely the acquiring of the small belongings of domestic life is of particular interest, for they are intimately associated with the customs of earlier times and afford us much information which is of interest.



An early English printed handkerchief design of the seasons



An early English printed handkerchief design. Military subject





Silhouette on ivory by Miers

## Old Time Silhouettes

By Arthur S. Vernay  
Photographs by T. C. Turner



Ivory locket-miniature by Miers



CURIOUS revival seems to be taking place in "shadowgraphy"—that long-neglected art which was so fashionable in mid-Victorian days—and "silhouettes" and "profilists" (as some prefer to be called) are springing up everywhere. Doubtless many of these pres-

ent-day artists are clever and original, but somehow their shadow-work seems to lack the charm and wistfulness of the older masters. True, not all the silhouettes of by-gone days are things of beauty—some, if the truth be told, being more than a trifle crude—but even the least artistic possess a rare charm from "associations" and the reflection that the originals have themselves passed into shadow-land.

For many years now I have collected silhouettes and the doing so has given me an infinite amount of pleasure. There is no member of my shadow family—and they number many hundreds—that I do not seem to know personally in an altogether familiar and delightful way and about whom I have not, at some time or other, woven a romantic history. That, indeed, is the great charm of the silhouette—and its irresistible personal appeal.

Who was it originated the first shadow-picture? No one can tell for no one really knows. Legends regarding Etruscan maids outlining their lovers' shadows and similar stories are numerous but who believes them? We do know, however, that the earliest artists in monochrome practiced shadowgraphy—or "skiagraphy," as they called it—and it is therefore not improbable that Cleanthes of Corinth or

Philocles of Egypt may have originated the first silhouette.

The origin of the name "silhouette" is easier to trace. Etienne de Silhouette was French Minister of Finance at the close of the war in 1759, and through the reforms which he introduced to enable the country to recover from its financial embarrassments the people were called upon to

practice many economies. With a strong hand he endeavored to put down all extravagance and even the artists, in order to support de Silhouette's policy ironically agreed to make their portraits in outline only. When France found her financial feet again all de Silhouette's economies vanished as quickly as they had come—all but the outline portrait which survived under the name of "Silhouette." This, most authorities are agreed upon, is the genesis of the name given to the shadow portrait though it is not, of course, suggested that it was in de Silhouette's time that this style of portrait originated.

The character of the Silhouette gives a good indication of its date. That of 1720, for instance, is distinguished by having the portrait cut out of white paper and removed, leaving the margins, which were laid on a background of thin black wood or paper.

About 1750, came the portrait painted in black on white paper. Among these may be found full-length groups or what were known as "conversation pieces"—the profiles showing much artistic minuteness while much elaboration is found in the head-dresses—delicate lace-work, floral decorations, etc. To this period also belongs the real Silhouette as we understand it to-day—black pro-

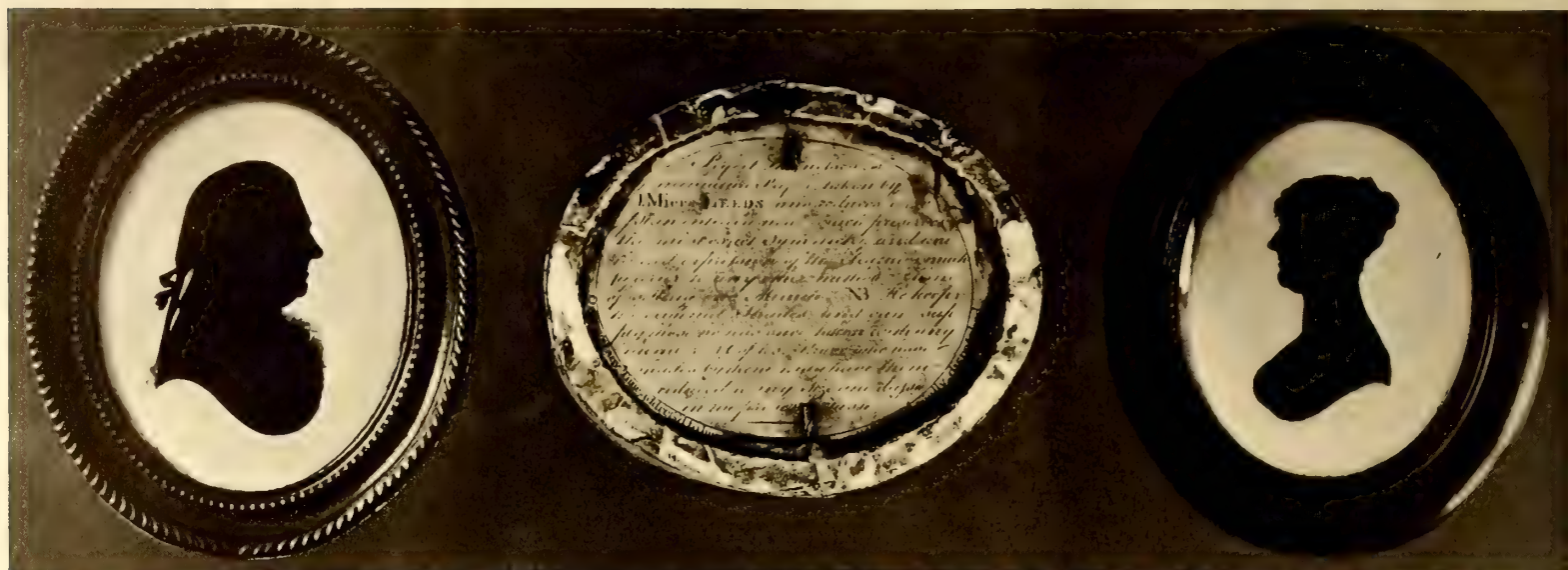


Silhouette portrait of Ludwig Wolfgang von Goethe. This is painted on glass and is embellished in the most elaborate manner



Silhouette portraits of Miss Connell and Miss Barton of Cheltenham





A Silhouette portrait of J. Miers of Leeds. The advertisement on the back of this is here shown. The Silhouette to the left is on plaster and was made by Miers and Field

files laid down on white paper or extremely delicately tinted backgrounds.

It is, of course, erroneous to suppose that the Silhouette proper always consisted of a cut-out profile. As we have seen, some were painted in black on white paper, while in 1770 Christopher Sharp, of Cambridge, etched his portraits on copper and "ran off" as many copies as his clients desired. These were called "Silhouettes" and in twenty years this enterprising artist turned out tens of thousands of portraits. That they were not very highly valued is shown by the fact that very few have been preserved.

Distinct from the portrait of 1750, is that of forty or fifty years later. Like its fore-runner the profile was painted in black, but in addition it had very wonderful and elaborate "accessories." Beautiful as a miniature, these portraits were adorned with delicately shaded hair and head-dress while the dainty ear showed a gilded ring. No praise is too extravagant for these exquisite examples, and that more have not survived the ravages of time seems a thousand pities.

Another form of Silhouette is that in which the portrait is painted in black on a concave glass, the hair and dress shaded lighter, and the whole floated over with a thin coating of wax. Delicate as the wing of a butterfly, these Silhouettes were difficult to preserve, for in a very short time the wax cracked and the portrait was spoilt. As a consequence perfect speci-



Characteristic portrait in Silhouette of a young buck of the Georgian period

mens of this style and period are difficult to find. It is easy for even the amateur collector to recognize them apart from the extreme fineness of the work for the genuine have gilt brass margins of oval form set in square frames of black polished pasteboard.

It would require a volume to speak individually of the Silhouettes in my collection for each one possesses a value that can best be appreciated by the collector. There are few Silhouettists of the past whose work is not represented, and in many cases by several specimens. All are in excellent preservation, for I am a practical collector and believe in perfect specimens whenever possible. Many have already been described and reproduced in English and American art magazines. Most of those shown here have not

been published before.

Of the Silhouettists of the nineteenth century the most



Silhouette "Lady Ailesbury in Hyde Park"

famous was Auguste Edouart, who commenced to make Silhouettes in 1825. It was chance that led him to take up the art. While visiting some friends he was shown two or three profile portraits made by a machine which had just been invented. Edouart was asked if he did not think them "wonderful," and when told whom they represented, he replied by saying they were "execrable." A child, he said, could do better, and in order to prove his point he seized a pair of



scissors and the cover of a letter and quickly snipped out the profile of his host's daughter. This he blackened with the aid of the snuffers and mounted. The likeness was so excellent that he was persuaded to make portraits of other members of the family and some of the guests. Congratulations were showered upon him, and so commenced Edouart's career as a professional Silhouettist.

It is believed that Edouart's first professional sitter was the Bishop of Bangor, who paid the artist five shillings for the initial portrait. Afterwards he ordered forty more at the same price. Edouart's fame quickly spread and he was soon snipping out the portraits of half the celebrities of England. He was received at Court and made much of, and it soon became "the thing" to be silhouetted by "the incomparable Edouart." At Holyrood Palace, he made a portrait of Charles X, ex-King of France. This he did in four thicknesses of paper, presenting one to the little Prince, the Duc de Bordeaux, one to the Prince's sister, one to the Duchesse de Berri and one to the Duchesse d'Angoulême. The portrait was made while his majesty walked about the room "in his usual mood of thoughtfulness."

Edouart was an author as well as an artist and it would be well worth the collector's while to read his "Treatise on Silhouette Likenesses," published by Longmans in 1835. The work, of course, has long since been out of print but copies may be seen at the various national libraries. In it Edouart tells many amusing stories of the little vanities which many of his sitters evinced. One gentleman, he says, who was "undershot" begged him not to emphasize his lower lip, and in order to frustrate any attempt to do so "drew in his lip and thus destroyed all chance of a likeness." The lady with the *nez retroussé* desired that he substitute for it one of "pure Greek," while the corpulent ones begged to be portrayed slim and the thin ones plump. Edouart, getting impatient with his vain clients, would turn his attention to children whom he loved to silhouette and whose "flower-like profiles" he generally succeeded in retaining.

Edouart took his art very seriously, and in order to retain a steady hand rose early, dieted himself and eschewed all wines and spirits. His memory for a face was remarkable and one of the best



Silhouette portrait painted on paper. This dates from about 1850

portraits he ever made was that of Daniel O'Connell, from whom he never had a sitting, but whom he saw once for about five minutes in the Chamber of Commerce, Dublin. Many portraits of his friends he made entirely from memory.

Edward Ward Foster preceded Edouart by a few years and though his work never attained the popularity of his successor it has much charm. Most of Foster's Silhouettes were made at Derby, where he had a studio to which many celebrities found their way. He employed a machine which he is said to have invented himself and which he guaranteed would "take Profiles of any Lady or gentleman in a manner accurately precise in Resemblance, and perform same in the short space of one minute."

Edouart condemned all mechanical aids to portraiture, and it was possibly this very machine of Foster's which aroused his special ire, for about the time when Edouart was making a reputation as a Silhouettist, this machine—or one very similar—was on exhibition at Madame Toussaud's in Baker Street, where one could have a portrait made for prices varying from two to seven shillings apiece.

Many other machines for making profile portraits came into use during the first half of the twentieth century, but even in those days they were looked upon as more or less of curiosities, while the Silhouettist who worked with scissors and brain only was regarded as an artist whose work deserved serious consideration.

Another celebrated Silhouettist of the early Victorian period was a young artist named Hubard. Hubard had a very charming personality, and as his work was equally attractive his clients numbered many hundreds. Among his earliest patrons was Robert Browning, who sat for him for a very interesting profile portrait which is now in my collection. Hubard commenced his work as a professional Silhouettist at the age of thirteen, and four years later came to New York, where he opened a gallery and cut portraits for fifty cents each. He was summoned to Kensington Palace, where he made a portrait of Princess Victoria at the age of ten. Hubard's Silhouettes are rare.

Among other Silhouettists whose work has been preserved, and who flourished during the nineteenth century, might be mentioned E.

(Continued on page 225)



Silhouette portrait by Auguste Edouart of the Bishop of Kerry and wife





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE



The Editor of this Department will be glad to answer all queries from subscribers pertaining to Home Decoration. Stamps should be enclosed when a direct personal reply is desired



### ARRANGING FURNITURE

By Harry Martin Yeomans



THE writer was recently looking over some photographs, showing the interiors of a very beautiful country home in New Jersey, and although each room was charming in itself, the general effect was that of a very finely appointed hotel instead of a home. No house can be a success which lacks this homelike quality. Upon a closer study of the photographs it was easy to see that this effect was produced by the poor placing of the furniture. All the rooms needed was to have the furniture moved about a bit; a push here and a shove there, would have worked wonders in a short time. To be more explicit, the library in this house was a very beautiful, rectangular paneled room, done in a modified Italian renaissance style, the walls lined with dwarfed bookcases and a wonderful Oriental rug spread over the hardwood floor. This brief description should conjure up a picture of a very beautiful interior in the mind of anyone who is at all familiar with the decoration required for rooms supplied with such fittings.

One of the most important pieces of furniture in a library, after the bookcases and their contents, is a table of generous proportions, on which books and magazines can be accommodated, and adjacent to it should be placed some chairs so that several can gather about the table at one time without interference. This room had the requisite long library table and at each corner stood a chair, *but* with its *back* toward the table. This brings us to the crux of the whole matter. These chairs simply had to be turned about, facing the table, in order to give one a silent invitation to sit down and place your book there. The chairs then bear some relation to the table and vice versa; the one being the complement of the other.

This may seem a small matter, whether a chair faces a table or has its back to it, but it marks the difference between the right and wrong way of arranging furniture in a room. Our house interiors in their arrangement should reflect the hospitable spirit of their owners. This is a reasonable theory as anyone will readily see who gives it a little thought.

A good illustration of this sensible arrangement of furniture, so that one object bears some relation to its neighbor, is seen in a group of furniture, which has been much used of late, and which it would be difficult to improve upon for some rooms.

Before the open fireplace a long Davenport or sofa is

placed and against its back is a library table, which should be approximately the same length as the sofa. About this table three chairs can be grouped conveniently, one at either end, and one at the long side. At the back of the table directly in the center, stands a brass, double font student's lamp. On the table have a pair of bookends holding some books, the magazines, and at one end a blotting-pad and writing paraphernalia. This is an ideal group of furniture and aptly illustrates the point. Three people can occupy the Davenport, enjoying the blaze from the open fire, and if they care to read, the lamp is at their backs, coming over their shoulders directly on the printed page. Three others can be grouped about the table engaged in reading and writing, and all enjoying the benefits of the fire and the lamp. Each piece of furniture depends on its neighbor and thus has a reason for being just where it is.

An arrangement such as this is eminently suited to a library, if it is not too small, or in a living-room when it is the principal room on the first floor.

An open fireplace is often a deciding factor in a room as to where some of the furniture should be placed. In cold weather we like to enjoy the blaze of the open fire, so a long sofa or Davenport, placed directly in front of the mantelpiece, or at any acute angle to it, forms a sort of an inglenook, and is well placed as it is there for a definite purpose. Two of the cosy winged chairs, placed one on either side of the fireplace and facing each other, have a hospitable look.

A lamp on a table almost demands that a chair should be placed by the table, so that one can get a good light on whatever task is in hand.

The writer recently saw one of those very charming mahogany sewing-tables, sometimes called a "Martha Washington" sewing-table, standing in the living-room in a country house. It stood in an isolated spot with no chair near it, and one wondered where the lady sat who used it.

A writing desk that does not have a chair placed before it at an inviting angle, is as bad as the mantel

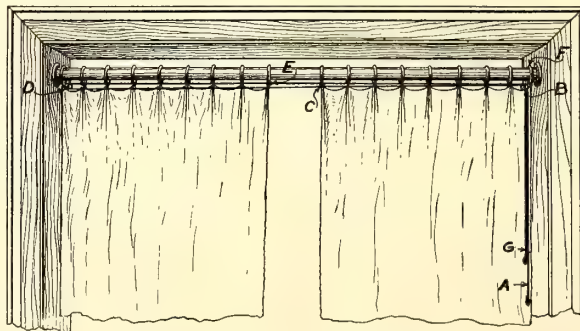


Diagram of a draw-curtain

clock that does not go.

You can decrease the apparent size of a small room and make it appear still smaller, by placing a piece of furniture in the center of the room. This brings us to the question of the small table which one sees so frequently placed in the middle of the floor, and oftentimes decorated with a renaissance lace doily and a cut glass vase. Move the table to one side of the room, place a chair by its side and a couple of books and a lamp on it, and see how much better the effect is. Instead of the lace doily, use a square of embroidery



or a square of velour or brocade edges with a band of gold galloon.

The whole aspect of a great many house interiors would be greatly improved, if the furniture were placed with due regard to its being occupied and used, and not as though one's chairs and tables were simply ornamental objects.

#### HANG A DRAW CURTAIN

IT is not a difficult matter to hang curtains at windows or in doorways so that they can be drawn to and fro by simply pulling a cord. If most people knew how simple the matter is they would have their heavy curtains equipped in this manner and would not have to jerk them along the pole when they want their hangings drawn together. You use the ordinary curtain pole, of brass or wood, and the regulation curtain rings. The only extra items that are required, are the heavy cord and two curtain rings which have little pulleys attached to them. One ring should be equipped with one pulley and the other with two pulleys. Rings such as these can be obtained in the upholstery department of any department store, and most likely at less pretentious ones.

By referring to the illustration, you will see that the rings with the pulleys attached are placed at the extreme ends of the curtain pole. Then the cord "A" is run through the pulley "B" and knotted around the curtain ring at "C," then passes on through the pulley at "D," and is knotted around the curtain ring at "E," and then passes on through the second pulley at "F" and hangs down and ends at "G." The cord should pass through the rings and a weight should be attached to each end of it to keep it taut.

#### SOME LIVERPOOL PITCHERS

(Continued from page 218)

ber of stars shown on many pitchers sent to America. They seemed to have clung to the unlucky number of thirteen, even after twenty states had been admitted to the Union.

The popularity of this ware rose rapidly, and not only pitchers, but occasional teapots were shown. Chaffers, who had a great reputation for his punch bowls, had them lettered with the names of different liquors, such as "cyder," these being very popular in taverns, and were used in America, in the "ordinaries," or inns.

Portraits of Washington were found on a great many of the pieces, and the Washington jug was one of the most popular of these. The pictures were often caricatures, however, which might as well have passed for any other distinguished general. The most interesting of the representations shows George Washington and Martha drinking tea. This is an outdoor scene, the table being laid under the trees, and shows the president and his "lady" seated. The strongest proof that this was meant for an American piece is the fact that a negro servant is in the background, this same idea being characteristic of many pieces representing that period.

One of the most familiar designs shows the portrait of Samuel Adams and John Hancock. These are placed side by side. Around the medallion is the following inscription:

"The memory of Washington, and the prescribed patriots of America—Liberty, Virtue, Peace, Justice and Equity, to all mankind," while below is the couplet:

"Columbia's sons inspired by Freedom's flame,  
Live in the annals of immortal fame."

Doubtless the potters took great pains in vying with one another to suit the tastes of the American public, and sometimes their ideas were peculiar, as is shown in the "Monument Pitcher," where "Washington in Glory" appeared on one side, and below it "America in tears." Underneath is a monument, on either side of which is an eagle and a weep-

ing woman. The reverse side, however, often shows a full-rigged ship, for ships were favorite designs and very popular, not only with sea-faring men, but with many organizations, especially the Masons.

While Liverpool goes by that name, yet there were a great many pieces made at the Staffordshire potteries. Principal among these was the Herculean ware, which shows the bird feature, which is the crest of the Liverpool Arms. This factory used their mark, pieces having "Herculean" printed or in crest, with sometimes a crown, and again a crown and garter, underneath.

In addition to this ware, this firm also made busts, but these are very rare, there being only about six marked specimens in existence. There are many inscriptions on these old pieces which are of interest both abroad and in America, while others have significance only in this country.

#### OLD TIME SILHOUETTES

(Continued from page 223)

Haines, to whom many members of the Royal Family gave sittings and whose work is justly admired; J. Gapp, who did a "roaring business" on the Chain Pier at Brighton, and C. Atkinson, whose principal claim to silhouette honors lies in the fact that George III and his sons gave him frequent sittings.

Germany has already given us some clever artists with the scissors, perhaps the most remarkable being Paul Konewka, who is said to have worked entirely by touch, frequently making portraits with his hands covered, to the great astonishment of his clients. Karl Fröhlich, whose dainty work illustrative of children, butterflies, cupids, etc., is so well-known and admired, began life as a compositor. Packney, of Vienna, gained fame for his Silhouette work somewhat about the forties, while Runge, the German artist, astonished and delighted Goëthe by the ease with which he cut out flowers, etc.

Curiously enough, the art of "Silhouetting" does not appear to have attracted many women artists. "Mrs. Lightfoot of Liverpool," who practised it during the latter part of the eighteenth century, always referred to her portraits as "shades" and guaranteed to preserve "the most exact symmetry and animated expression of the features." In her advertisement Mrs. Lightfoot adds an important N. B.—"Mrs. Lightfoot keeps the original shades and can supply those she has taken with any number of duplicates. Those who have shades by them may have them reduced and dressed in present taste. In this way, "Mrs. Lightfoot of Liverpool" probably built up a very lucrative business. Mrs. Beetham, of Buxton, and Patience Wright were other lady artists who turned their attention to Silhouetting with considerable success.

The collecting of Silhouettes is growing in favor year by year, and as a consequence specimens by recognized artists are becoming extremely rare. It is well, perhaps, to remember that the Silhouette frequently possesses two values—first, as the work of a recognized artist and, second, as the portrait of a celebrity. The portrait of an unknown person by a famous Silhouettist may be worth a great deal, but its value will be greatly increased if the likeness is that of some historic character.

And in conclusion, I would beg all amateur collectors to exercise extreme care when purchasing Silhouettes as, obviously, they lend themselves to forgery more easily than even autographs. If in doubt regarding the genuineness of a specimen, it is well worth the trouble to first obtain the opinion of an expert which—from the experiences of my early days—will, I am sure, be cheerfully and even gladly given.





## THE GARDEN IN JUNE



WHEN we walk around our gardens let us not waste breath in sighing over the absence of the plants we neglected or forgot to provide nor be envious of our more careful neighbor. I often think a little disappointment of this sort in the leaven which leaveneth the mass of appreciation of those garden delights which, another time, will be the reward of our forethought. It will be hard to miss the Roses we should have set out, the Columbines we overlooked or the Peonies to which we paid no attention last Fall, but we should take all the more joy in the possession of what we have, learning to love the few things of our own instead of making ourselves miserable over the many things of our neighbors. You see philosophy and gardening are inseparable unless one descends to the state of becoming merely a planter or a harvester. I suppose there will always be in the world some who find no pleasure in growing things to whom Nature appears a matter of dirt, brambles, and potatoes, something to be kept somewhere out in the back yard in contradistinction to the satisfaction they find in unadorned macadamized expanses of avenue and sidewalk. Fortunately, however, the Genius of Gardening trusts nothing to their keeping, and so it happens that the traditions of the gardener's art are safe with us.

WE who find our enthusiasm perennial will be occupying ourselves with many things this month of June. There are late vegetable crops to sow—carrots, potatoes and beets. Again those vegetables for later "succession" which will be going into the ground now are radishes, sweet corn, turnips and beans. The transplanting will likewise keep us busy. Many of us will look forward to bringing to maturity delicious

cauliflowers such as the specimen illustrated upon this page, and these plants as well as cabbages, tomatoes, peppers and celery should be transplanted during the month of June to the garden beds.

FLOWER-SEEDS, too, will be planted this month and thus we will be enabled to provide for a late display. By examining the garden "lay-out" we can discover those annuals that will cease blooming early and can plan to occupy their ground in succession with *Portulaca* and other flowers. Indeed, few flowers are more valuable to the garden-maker and less appreciated than the dear, old-fashioned *Portulaca*—"Rose Moss" our grandmothers used to call it, and how few of our gardens cultivate to *Verbena* now-a-days. Of these *Verbenas*, *Verbena venosa* is one of the best bedding plants but one which requires a thoroughly well-drained soil. Among the white varieties *Verbena Candidissima* is one of the best. The "Defiance" is an excellent red variety, in fact, an intensely brilliant scarlet.



Cauliflower plants to attain such perfection at maturity as is shown here should be set out this month in rich, well-drained soil

INSECT pests must be guarded against. Cutworms are particularly hurtful at this time and you must watch the tender young plants carefully. Berry bushes and fruit trees should have a couple of June sprayings. But even the insect enemies of plants are not more damaging than weeds when allowed to grow and choke the gardens. By beginning the weeding early, and by consistently keeping it up the growing plants will have a fair fighting chance to reach unstunted maturity. By this day-by-day weeding the labor attendant on keeping the flower beds and vegetable beds in condition will be greatly lessened and the pleasure in gardening intensified. Look into the trimming of *Privet* hedges at this time and put out *Gladioli* and *Dahlias*. Among the former some of the best varieties are *Ceres* (pure white), *Charles Martel* (rose) and *Brenchleyensis* (scarlet-vermilion). The seedsmen offer a fine array of *Dahlias* for choice.



## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE

### SERVING LUNCHEON WITHOUT A MAID

By Elizabeth Atwood



It is really surprising how easily one may serve a luncheon without a maid, if care is taken in the selection of the menu. Many things may be prepared the day before and not be spoiled by keeping. It is a mistake to suppose that any luncheon can be given without work and careful thought. Of course, if one employs a caterer the responsibility is shifted, but someone must plan well in order to have the luncheon a success, and this result may be obtained if the articles are selected and prepared according to the reasonable hints and formulæ suggested.

But the one who gives the luncheon without help must do even more planning, for she must have her viands in such shape that she can easily serve them, and, too, with as little jumping up from the table as possible. If she is fortunate enough to have a "dinner-wagon" serving is made very easy indeed. Consider this menu given below:

Oyster Cocktails  
 Swedish Tomato Soup  
 Creamed Tunny Fish  
 (In Bread Shell)  
 Beef Fricadelles Apples  
 Turquoise Salad Cheese Toast  
 Chocolate Cream  
 Coffee Cheese and Crackers

The oyster cocktails may be prepared and placed on the table before the guests are bidden to the table. The table may be set, the flowers arranged and the dining-room finished early in the day. Then, as nuts, olives, radishes and celery are made ready, place them on the table.

The Swedish tomato soup may be prepared right after breakfast ready to reheat at the last moment. Cook one can of bouillon with one can of tomatoes very slowly for an hour, adding more water as it boils away. Strain, reheat, thicken with a little cornstarch blended

with cold water. Season with salt, a little Worcester sauce and mushroom catsup. Serve with croutons, which, too, may be prepared early and put in a pan ready to heat when the soup is being heated.

The tunnyfish may be prepared and kept warm on the back of the range. Take a heaping teaspoon of butter and melt in a pan. Add a teaspoon of flour, and when well blended add slowly, in order to mix smoothly, one pint of milk. When thoroughly mixed add a can of tunnyfish separated into small bits. Have a five-cent loaf of home-made bread which is a day old. Cut the top off smoothly and scoop out the soft part, being careful not to spoil the edges. When it is time to serve the tunnyfish, pour into the bread shell, place the cover and tie with ribbon an inch and a quarter wide, of the color used on the table. Serve on "butter-tins" which are warm.

The beef fricadelles may be made the day before so as to avoid the smell of boiling fat in the house on the day of the luncheon. Have a pound of finely chopped lean beef and mix with a pound of sausage meat. Add a cup of bread

crumbs, two eggs well beaten, a scraped onion with pepper and salt to season. Mix thoroughly, shape into small cakes and sauté in hot fat. On the day of the luncheon, put these cakes in the oven to reheat. Have small apples peeled and cored and have them steam-cooked, whole and hot. Place the fricadelles on the center of the platter and around them place the apples. Take cubes of domino sugar, half size, dip these in alcohol and place one lump on each apple. Just before bringing to the table light the sugar. The ring of apples with the blue flame is very effective and the flavor of the apples is greatly improved.

Turquoise salad must be the last on the list of preparations as the apples change color. Pare six sweet apples and cut into small dice or strips; put into a wet cloth and place on the ice. Cut four Span-

### A NOVEL TENNIS CAKE

By Mary H. Northend



*Tennis Cake:* This cake is made as follows: Cream one cup butter; add two cups sugar, yolks of six eggs, one cup cold water and four cups sifted flour, sifted with half a teaspoon each of cinnamon and nutmeg, one teaspoon soda and two level teaspoons cream tartar, whites of six eggs, beaten dry, one pound Sultanas, and one cup English walnuts, dredged with flour. Frost with white icing. On each side, a "net" may be made by drawing crossed lines with a little of the icing, colored green. The smooth white icing on the top represents the court, and four balls are made of fondant and laid around the sides. In the center are two racquets, crossed. On the outside, to resemble the green grass around the court, is placed a border of shredded cocoanut, which has been mixed with a little green coloring to make a delicate color. A border of this "grass" is also placed around the bottom of the cake.



ish pimentos into small pieces. Just before serving mix apples and pimentos and cover with mayonnaise dressing.

Toast may be made from the bread taken out of the shell for the tunnyfish. Cut into triangular pieces, butter and sprinkle with grated cheese. When the fricadelles are taken from the oven, the pan of cheese toast may be set in. It takes about ten minutes to brown the edges and melt the cheese. Cheese toast made in this way is even more delicate than cheese crackers.

Chocolate cream made the day before and placed on the ice is a good sweet for a luncheon. While a pint of milk is heating in the double boiler, have two tablespoons of shaved chocolate and two tablespoons of sugar melting in a little saucepan with a small amount of water to keep from burning. Blend a tablespoon of cornstarch with a little cold milk and add to the hot milk, stirring until smooth. Add a tiny pinch of salt. The chocolate and sugar should be smooth and thin enough to pour, for the whole character of the cream depends upon the care of this mixing of the chocolate and sugar. Add the melted chocolate to the cream mixture, stirring briskly, and adding more sugar if not sweet enough. When partly cooled, flavor with half a teaspoon of vanilla.

The morning of the luncheon place sherbert glasses on a tray and fill with the chocolate cream, putting stiffly whipped cream on each. The tray of glasses may then be put into the ice chest until time for serving.

The coffee should be made the last thing before sitting down to the table. Personal taste in the matter of cheese and crackers to be served decides upon what kind of each to use and these should be ready for serving.

Here is another simple luncheon and one, too, very easily prepared:

Grapefruit	
Bouillon	
Oysters a la poulette	
Fried Chicken	Rice in Cream
Tomato Salad	Cheese Sandwiches
Nut Charlotte	White Cake
Coffee	
Cheese and Sandwiches	

It is not necessary to go into detail with regard to the preparation of the grapefruit and the bouillon. There are several ways of making bouillon, the simplest of which is this. Have lean beef cut into small cubes, cover with cold water slightly salted and leave for two hours; then put over a slow fire and when it comes to boiling heat, remove and strain through cheese cloth. This is good for invalids, too.

Oysters a la Poulette may be prepared early in the morning and put in the oven at the time when needed. Melt two tablespoons of butter and add two tablespoons of flour. Add a cup of oyster liquor and a cup of cream. Season with salt, cayenne, a little nutmeg and a very little sherry. Cook until smooth, and add the beaten yolks of three eggs.

Heat a pint of oysters and add to this cream. Fill ramekins or scallop shells, sprinkle bread crumbs over the top, dot with butter and brown quickly in a very hot oven.

This way of preparing fried chicken is good for the purpose as it may be done any length of time before frying. Boil the cut-up-chicken until nearly tender, the time being according to the age, whether fowl or broiler. Drain and reduce the stock by rapid boiling. Strain and add the yolks of two eggs beaten with the juice of a lemon, and cook until thick, stirring constantly. Cool, dip the chicken into

the sauce, then in bread crumbs mixed with grated Parmesan cheese and fry brown.

Boil the rice in the morning. Take two quarts of water well salted, and when boiling rapidly throw in one cup of rice. Keep boiling for twenty minutes, then drain in the colander. Just before serving put the rice in a pan with half a cup of cream and heat thoroughly, seasoning with pepper and salt.

Tomato salad is pretty when the tomatoes are prepared in aspic, but it is far easier and just as effective when the tomatoes are cut in quarters and placed on a leaf of lettuce.

Nut charlotte must be made the day before and is a very attractive sweet. It may be served with the white cake, or you may line the mold with lady fingers and fill in with the charlotte. Dissolve half a package of gelatine in a little cold water. Heat one cup of milk boiling hot and pour over the gelatine. Beat two eggs very light, add half a cup of sugar and a little salt and pour into the milk and gelatine. When this mixture begins to stiffen, whip one pint of cream, add a teaspoon of vanilla, and put all together with a cup of almonds blanched and chopped, and one has ready at hand something easily served.

While eggs and butter are so high-priced a delicate cake requiring only the whites of two eggs and seven teaspoons of melted butter is a good kind to make. Put one heaping cup of flour into the sifter with one scant cup of sugar, a teaspoon and a half of baking powder and a quarter of a teaspoon of salt. Sift twice and add a scant cup of milk and half a teaspoon of almond flavoring. When thoroughly mixed fold in the whites of two eggs beaten stiff. Bake in a moderate oven about half an hour, which is sufficient to give it a charming color.

These menus seem difficult, but all dainty things require time and attention. The thing to do is to carefully arrange the time from breakfast to the serving of the luncheon and to do as much of the work the day before as you possibly can. There are many combinations which one may use and show originality in designing, and develop unexpected resources. These menus are used merely as suggestions, for as one applies these suggestions other ideas are sure to come.

I know that a luncheon may be served in good style by the woman without a maid, but it is not alone without work and care. She who would entertain must have the feeling of hospitality so strong in her that she can surmount all obstacles, and be equal to all occasions, even the loss of her maid at the eleventh hour, should not be a real deprivation.

### A FRUIT AND NUT SALAD

By Mary H. Northend



Stem and wash large white grapes, cut in two and remove the seeds. Serve on crisp lettuce leaves, each serving decorated with nut meats. Garnish with "clover leaves" cut to shape from slices of apple and placed around the salad. Marinate with French dressing.



## THE COLLECTORS' MART

Collectors are invited to send short descriptions of their wants and offerings to the Collectors' Mart. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

**Offered:** I have a large fifteen-inch platter, view of Landing of Lafayette at Castle Garden, rich dark blue, perfect condition and nice clear print; also a ten-inch flat plate view of Liverpool with ship flying American flag, sea shell border rich dark blue in perfect condition. E. X. L.

**Offered:** Copy of the Aitkin Bible (imperfect) 1781. Will consider \$25. A. P. B.

**Offered:** A commission as commander in the U. S. N. Signed by Abraham Lincoln, 1863. Perfect condition. A contemporary photograph of the officer is included. Price, \$25. A. P. B.

**Offered:** Carved chessmen which belonged to a Confederate general. Perfect condition. Also autograph. \$10 considered. A. P. B.

**Offered:** Japanese ivory parasol-holder and other ivories. K.

**Offered:** A Commission as Commander in the U. S. N. signed by Abraham Lincoln, 1863. In perfect condition. Price, \$25. With a contemporary photograph of the officers included. A. P. B.

**Offered:** The carved chessmen of a Confederate general in perfect condition. Autograph. Price, \$10. A. P. B.

**Offered:** Old United States large-size copper cents, eagle cents, copper tokens, English tokens, Confederate notes, Colonial notes, bonds, etc., and a willow-ware plate. J. L. B.

**Offered:** A large 15-inch dark blue Landing of Lafayette at Castle Garden platter, also a 10-inch flat dark blue plate with "View of Liverpool," ship flying American flag, possibly Cadmus, also 8-inch dark blue Pittsfield plate. All perfect condition. E. X. L.

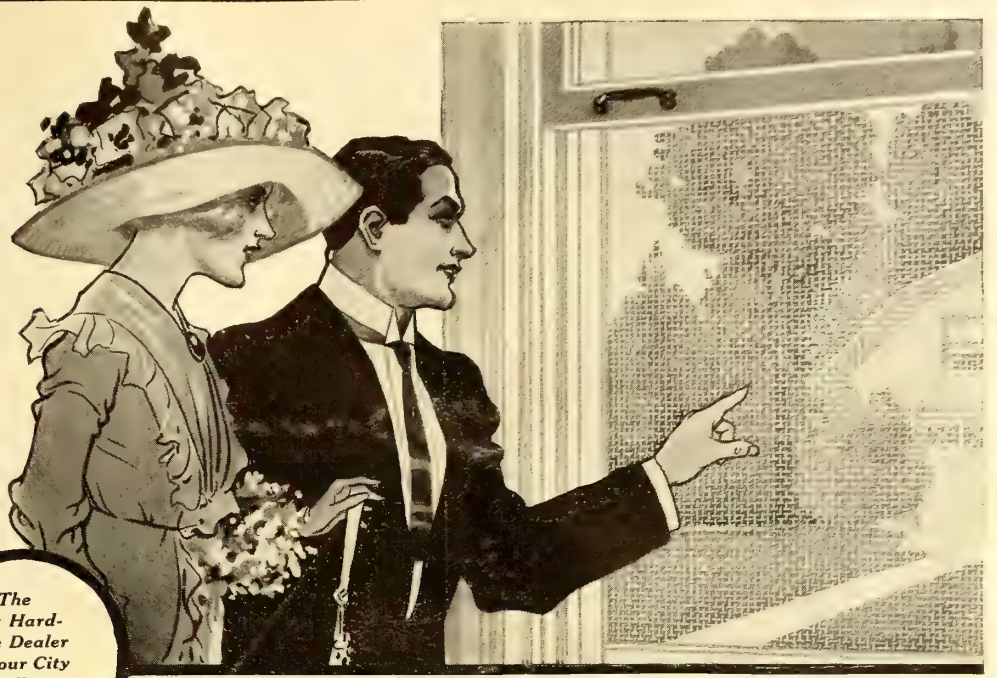
**Offered:** Curly maple secretary, good condition, about 1800. Sheraton sideboard, large size. No inlay. High post Field bedstead, with tester. M. E. S.

**Offered:** Old desk of First Empire, in good condition. J. W. C.

**Offered:** Two round back modern chairs. Both back and sides upholstered. Both chairs without brass ornaments and upholstered very plain. W. L.

**Offered:** I have a number of Babylonian tablets with early cuneiform inscriptions. I will be pleased to submit descriptions and price. I have also a number of other antiquities, including several Egyptian ones. T. S.

**Wanted:** Bookplates and cards designed and engraved by Bewick, also cards designed and engraved by Anderson. D. N. S.



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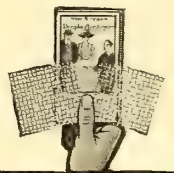
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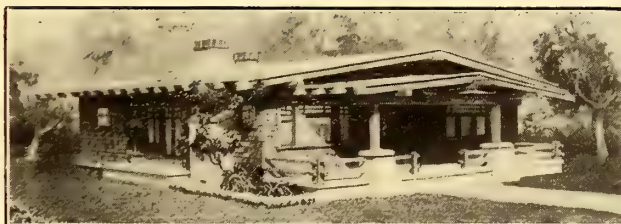
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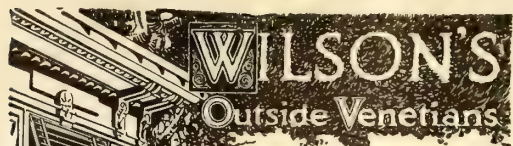
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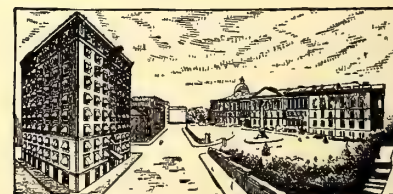
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## BIRD MIGRATION

ORNITHOLOGISTS tell us, says the *Youth's Companion*, that birds are not so invariable in their migratory habits as most persons suppose. If, for instance, the season is warm, or there is sufficient food for them in the north, the birds are late in starting south.

Nevertheless, the month of October is a sort of "starting-point" in the records of the ornithological societies. But it is not infrequently the case that birds that migrate in large numbers on October 31 one year, have either not arrived or have passed south earlier on the corresponding date of previous years.

"The Accidental Visitors' List," kept by the London Zoölogical Society, is a record of all birds observed in Great Britain and on the British coasts that are not indigenous to the British Isles, but have flown thither from the Continent. In England, naturalists, ornithologists, lighthouse-keepers, masters of vessels, coast-guardsmen, farmers, and country gentlemen gladly report strange birds which they may observe, and give the date and circumstances of the observation. An examination of "The Accidental Visitors' List" reveals many curious happenings.

Birds native to eastern Siberia and China, North Africa and the arctic regions have thus been observed in Great Britain, but, of course, at rare intervals. There are, however, a good many recorded instances of American birds crossing the Atlantic, and being seen or shot in Great Britain. An extraordinary instance was that of a Canada owl that alighted in an exhausted condition on board a vessel off the coast of Cornwall in 1830. The bird was so fatigued with its long flight across the Atlantic that it offered not the slightest resistance when handled by the sailors. A Carolina cuckoo was shot in Wales in February, 1883, by Lord Cawdor. In 1831 an American wood-duck was killed at Dorking, England. In 1872 three specimens of Cassin's snow-geese, a native of Labrador, were seen on the west coast of Ireland. The American societies have also a record of five individuals of this species shot in Chesapeake Bay in 1871. The London Zoölogical Society also maintains an accidental visitors' list of fishes, as well as of birds, and the same thing is done at the Fish Commission laboratory at Woods Hole, Massachusetts.

These curious wanderers into another continent are doubtless the young of some migratory flock. Such a flock is led by an old and experienced bird, which knows the route north and south. Occasional birds which have never before been over the aerial road may get separated from the flock. They become bewildered, and fly about, quite at a loss until they reach land.

Now and then birds that are not strictly migratory gather in enormous flocks, and sweep over several hundred miles of country. The cause that impels them to such action is still a mystery. Many years ago Turkey and Bulgaria were invaded by enormous flocks of the rose-colored pastor. These birds proved destructive to vineyards and growing crops, and the peasants had to turn out in force and kill them by the hundreds. A flock of these birds would strip a tree of fruit in less time than it takes to tell of it, and there were public rejoicings in places after the vast flocks had passed.

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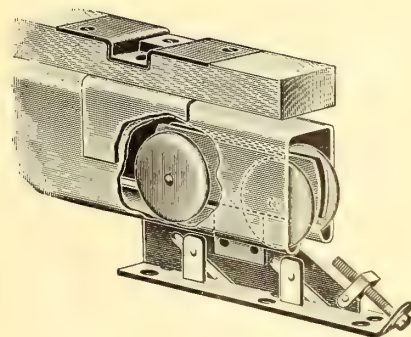
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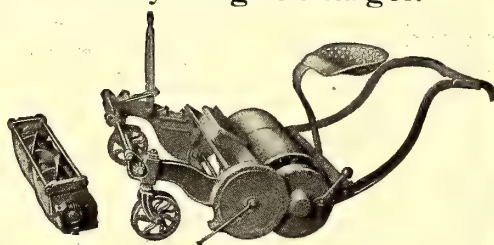
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### THE COCKER SPANIEL

HIS admirers say that the cocker spaniel is the most refined, the most subtle of all dogs, says a writer in the *Youth's Companion*, and the most dependent on his master or mistress. Although he is by nature a hunting-dog, and enjoys a run through the woods better than anything else, yet he does not care to go without his human companions. Even when cockers are kept on a farm, they will not stray far from the house, or be gone long at a time. They may dash down into the hollow now and then for a brief colloquy with some woodchuck or muskrat, but they are soon back again.

The cocker is not a rough-and-tumble dog, not exactly a boy's dog. He is almost always kind and good with children, but he needs more care and consideration than the average boy is likely to give him. Not that cocker spaniels are effeminate or delicate; they are essentially sporting dogs. Their name was given to them because they were useful in hunting woodcock, and they are equally good in finding and "treeing" partridges. They are even good fighters; although slow to provoke a quarrel and averse to street brawls, when once engaged in battle, they are as brave as lions. Cockers are quick and supple, and make good wrestlers; and wrestling is a large part of dog-fighting.

The sensitive, high-strung temperament of the cocker makes him more liable than some other dogs to nervous diseases; but he is usually a healthy dog with a good appetite. In fact, many cockers become too fat—a condition that must be counteracted by exercise, by a reduced diet, and by an occasional small dose of Epsom salts taken in milk. All long-haired dogs are likely to have trouble with their skins if improperly fed. Avoid giving your cocker too much meat, or too much corn-meal, which heats the blood.

The cocker should weigh from eighteen to twenty-five pounds, and should be a compact, round, "cobby" little dog, with legs of medium length. It is highly important that his fore legs should be straight, or nearly so; for that gives him what is called "a good front." To be strictly in the fashion, both his front and his back legs of medium length. It is highly im-knee and hock, but not below, and he should wear a coat that is wavy, not exactly smooth, and still less curly. Large dark eyes and big ears hanging low from the head complete the picture.

Most of these points, although they seem to be the mere caprice of fashion, are based on reason. The cocker is primarily for use in the woods, and if he were very short legged—a "crocodile dog," such as was once in fashion—he would not be sufficiently active. On the other hand, a long-legged or long-backed spaniel usually lacks endurance. The wavy coat is less likely than a curly coat to be caught and torn by bushes.

The limitation of weight to twenty-five pounds is merely a dog-show rule. Some persons maintain that the tendency of the dog-show is to refine the cocker too much—to produce a spaniel somewhat lacking in bone and vigor.

There is a wide range of color. Cockers are black, black and white, brown and white, and red, including many shades from cream color to a rich dark red. The red dog usually lacks the repose and self-control that characterize the parti-colored cockers; and this is not strange if it be true, as some authorities declare, that the red color was introduced by mingling the blood of the dachshund with that of the cocker.



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## A DESCENT INTO VESUVIUS

ALTHOUGH many tourists visit the volcano of Vesuvius and enjoy the grand and terrible sight, few have the daring or the physical endurance to descend into the depths of the crater. Suffocating sulphur fumes, red-hot cinders, precipitous walls down which masses of rock are constantly plunging, are obstacles that only a few explorers have overcome. The last to accomplish the descent was Mr. A. Console. He was accompanied by Mr. A. Malladra, who had been the second to explore the crater. Their experiences are described by Mons. V. Forbin in *La Nature*. Tied to a long rope, which six guides at the top lowered inch by inch, the two began to descend the perilous slope. The broken nature of the wall, which was seamed with deep crevasses, made the downward climb extremely difficult, and the crumbling rock offered no secure grip or foothold. The heat soon became almost insupportable. Mr. Console felt that his feet were actually roasting, and a thermometer that Mr. Malladra carried registered 82 deg. Centigrade, or 179.6 deg. Fahrenheit.

Finally the explorers reached the bottom of the cliff, and halted near the Fumarole Mercalli. This hole is probably the vent of the volcanic chimney that has been almost entirely blocked by years of accumulated debris. It constantly vomits forth clouds of white and yellow fumes that render the surrounding air unbreathable. All about this fumarole the ground is covered with a deep layer of hot white powder mixed with gravel, into which the two adventurers sank almost to their knees.

As Mr. Console was focusing his camera to take a view of the crater, the ground beneath him suddenly opened, and he sank to his waist in the red-hot cinders. As his companion was some distance away, he had to effect his own rescue. Fortunately, the end of the rope that had been used in the descent was within a few feet of him; he managed to grasp it, and by its aid drew himself from his precarious and painful situation.

Every moment of their stay at the bottom of the crater, rocks were breaking from the wall and plunging down about them. Mr. Console, who had stayed near the foot of the cliff, had to keep dodging these dangerous missiles. One or two did strike and wound him. The suffocating heat and the noxious gases brought on a strange sickness that caused him to reel in his gait, and his heart to beat rapidly and violently. A terrible fit of coughing and choking seized Mr. Malladra, who had stayed too long near the fumarole, and it lasted until he reached the top again.

Naturally, the ascent was far more difficult than the descent had been. Although they had spent only twenty minutes at the bottom of the crater, they were so spent that they were several times on the point of fainting.

Once, after scaling a perpendicular wall of twenty-five feet, Mr. Console thought that he had reached the limit of his endurance. Summoning all his strength and courage, however, he dragged himself on. Looking back a moment later, he saw a small avalanche sweep over the exact spot he had just left. When the two explorers were finally lifted over the edge of the cliff they were on the point of complete exhaustion.



Parker Morse Hooper, Arch., N. Y.

Photo Harry Coutant, N. Y.

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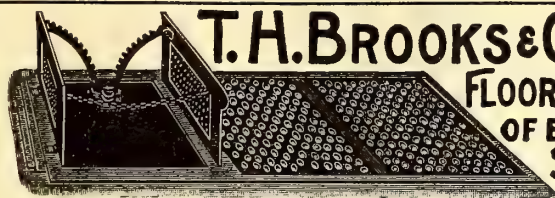
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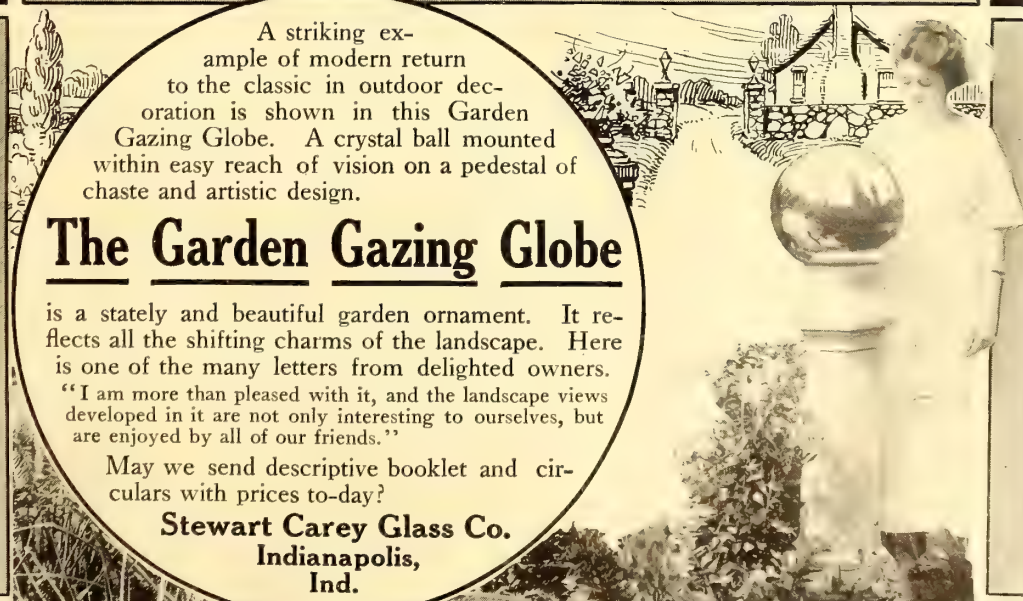
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## EYESIGHT AND TYPOGRAPHY

THE report of the British Association Committee on the influence of school-books upon eyesight is full of interest. Its value depends chiefly upon the report of the oculist subcommittee, which was composed of Messrs. Priestley Smith, H. Eason and N. Bishop Harman. Advice upon the technical and trade aspects of printing was given by competent experts.

The subcommittee's report is valuable from the immediate point of view of school-books and also from the point of view of the reading of printed matter in general. Considering the enormous importance of reading and writing to the general public and the large place they occupy in daily life, it is remarkable that so little attention has hitherto been devoted to the physiological and hygienic features of the subject. With few exceptions the report recommends the principles advocated by Javal, and the authors have, perhaps wisely, refrained from any experimental researches on their own account. The subject is full of complications, physiological and psychological, and the recommendations made are as good as can be expected in the present state of knowledge.

At the outset of the section of the hygienic requirements the right note is struck in emphasizing the fact that the reader recognizes whole words and phrases at a glance. This statement expresses the essential difficulty of the scientific investigation and regulation of printing. Too much stress cannot be laid upon the fact that the canons of *visibility* of individual letters do not apply directly to the far more complex problem of the *legibility* of letter groups in words and phrases. It is rightly pointed out that the upper half of a word or letter is usually more important for perception than the lower half. We would emphasize the point more strongly. It is the fundamental factor in legibility, as is easily proved by reading with the lower half of the line covered by a card. Hence we think that the suggestion made to give more distinctive character to the lower half of a larger proportion of letters is unsound.

The general evolution in the shapes of printed letters has been in the direction of increasing the predominant features of the upper halves, so that more letters extend above the line than below, the extension above the line has increased, while that below has been curtailed, and so on. These tendencies are in favor of legibility and should not in our opinion be tampered with. For the same reason we are astonished at the statement that "uncial Greek may be recommended as being easy to read. The supplement to the report gives two examples, one in twelve-point Porson Greek, the other in uncial Greek on long primer body.

Owing to the complexity of the correlation of the physiological and psychological factors in reading, such details as the best dimensions of letters and spacing, length of lines and their separation, and so on, are at present matters of compromise. The committee does not give any explicit scientific reasons for the faith that it has, but the typographical table and the rules laid down are eminently sensible. The small type used in Bible and prayer-books is more than a matter of regret; we should like to have seen it more severely condemned. The remarks on the thorny question of atlases are very good.

We hope that this report will have a widespread influence. It contains much sound advice not only for those who deal in school-books, but for all authors and publishers.

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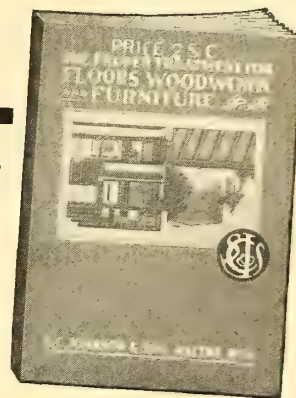
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HAMA, the Hamath of the Bible, one of the oldest cities of Syria, is situated in the valley of the Orontes, 110 English miles north (by east) of Damascus. It finds a place among the northern boundaries of the Holy Land (Num., xxxiv, 8), and is frequently mentioned in Old Testament history. The city lies in a narrow valley, the pass south of it being probably the "entering in of Hamath" (1 Kings, vii, 65): The Orontes flows winding through it, and is spanned by four bridges. On the southeast the houses rise 150 feet above the river, and there are four other hills, that of the Kalah or castle to the north being 100 feet high. Twenty-four minarets rise from the various mosques. The houses are principally of mud, and the town stands amid poplar gardens with a fertile plain to the west. The castle is ruined, the streets are narrow and dirty, but the bazars are good, and the trade with the Bedawin considerable. The population is stated in official returns to consist of about 39,000 Moslems and 4,000 non-Moslems. The curious Hamath inscriptions first mentioned by Burckhardt have lately attracted much attention. Four stones exist covered with ideographic designs in a character as yet quite unknown. The latest researches of Mr. George Smith, however, indicate that the inscriptions are probably of Hittite origin, and other relics of that once powerful nation resembling the Hamath stones have been discovered farther east.

The Orontes River flows through the city in the form of an S, and upon its banks are four huge water wheels, each bearing a name of its own. They are used for pumping up the water of the Orontes for irrigation purposes, and also for supplying the town.

The wheels are driven by the flow of the river on what is known as the undershot principle; that is to say, the wheel is moved by water passing beneath it. The largest wheel has a diameter of about seventy feet, and the Syrians declare it is the largest in existence. Like the others, it is built of wood, a dark mahogany. The axle is of iron. The creaking of the wheels is incessant day and night. They never stop. In Winter and during early Spring the flow of the stream is partially blocked to reduce the rapidity of the revolutions, but on no account are the wheels actually stopped.

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THERE is considerable uncertainty, says *La Nature*, regarding the origin of the Philistines, the people from whom Palestine takes its name. There are two favorite hypotheses; according to one the place of origin of this nation is Egypt; the other makes the isle of Crete their original home. The second of these suppositions has received much support by ethnological explorations carried out by an English expedition, which has discovered the ruins of Beth Chemech, a city founded about 1500 B. C. and mentioned in the Bible.



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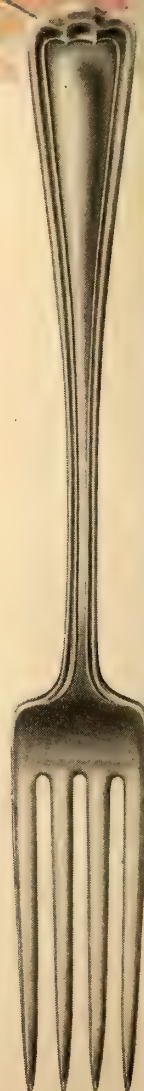
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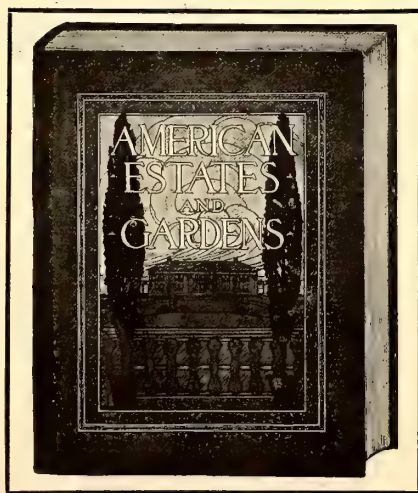
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It has come to be an accepted fact that the way to get a satisfactory number of eggs in Winter is to renew the laying stock each season. It is true that many hens will lay well in their second year; but taken as a flock, one may be sure that pullets will produce many more eggs than hens which have passed through one season of laying. It is an advantage to renew even half the flock each Fall, and many amateurs follow that practice. The hens which as pullets were the earliest to lay and which laid well throughout the Winter are well worth carrying over to serve as breeding stock. They will be likely to produce better chicks than pullets which have been forced for eggs and are feeling the effects of the strain by the time the breeding season arrives. Whatever fine points there may be in breeding, the fact remains that stamina and vigor are indispensable.

The best time to have the pullets begin laying is the middle of October, which is about the season to expect eggs in quantity from pullets which were hatched in April and which have been grown evenly and without forcing throughout the Summer. This matter of even, steady growth is important. It involves that attention to details which will prevent the birds suffering from the heat, from crowding, from lack of water or from improper feeding. Yet these details are not burdensome. People simply overlook them, but the result of this oversight is a flock of stunted chickens.

It is necessary that poultry should have shade in hot weather. If the chickens have the run of an orchard or a corn field, there is no shade problem to bother with. When there is no natural shade, many people plant vines to climb over the poultry yard or grow sunflowers along the fence. The substitution of Jerusalem artichokes has been recommended, because the plant will come up without further attention year after year when once started. The shade is abundant and the leaves are so distasteful to the fowls that the artichokes may be grown within the enclosure. Some people like the tubers to eat, either boiled or pickled.

Brooders which will accommodate fifty chickens comfortably when first hatched are far too small for that number when the birds get larger. It commonly happens that enough chickens die off to reduce the number sufficiently but the amateur who is fortunate enough to carry his flock through the first few weeks without losses must take care to avoid over-crowding, or he will pay the penalty. It is a fact, though, that there is less danger of trouble when plenty of fresh air is given at all times.

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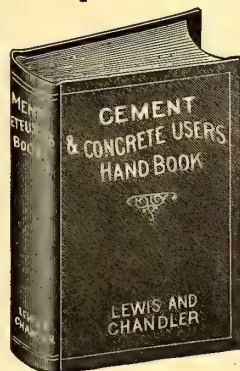
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up when the weather is inclement or to let them run in the rain. If confined, they are sure to fret and spend their time hunting for a way of escape, establishing a mental condition which greatly checks their growth. Even a chicken may be used to illustrate the theories of the psychologists. When permitted the run of the yard in all weathers they may become wet and bedrabbled, but if they have a warm, dry shelter and are well feathered they are not likely to suffer seriously from the exposure.

As the weather gets warm, it is wise to cut down on the amount of beef scraps fed the chickens. Meat is not a good hot weather diet. Most of the commercial mashers contain about the right proportion of beef or fish scraps and no more should be given. If a mash is mixed at home, 10 per cent of scraps is enough and none need be included if the birds have a wide range where they can feast on bugs and worms. It may be said, though, that many people have an erroneous notion as to the extent of feeding grounds needed by poultry. They must be much larger than commonly supposed in order that a flock of birds may secure any considerable part of their own living.

Of course green food is very necessary. If on range, the chickens eat off the grass, but even that becomes too tough to answer the purpose as the season advances. Lawn clippings are the best resource of the man with a few birds. They may be fed when green or dried for Winter use by spreading them out in the sun until they will rattle when handled. With a grass catcher attached to the lawn mower the problem of securing green rations is made a simple one. Usually there is considerable refuse from the garden and special crops like rape, kale and Swiss chard may be raised.

Some amateurs are finding it a good plan to have their cockerels caponized, except such as look like promising breeders. There are men who make a business of this work, often charging as little as five cents a bird, when there are a number of cockerels to be operated upon. When caponized the cockerels may be kept together without danger of quarrels and without creating a disturbance. They put on flesh rapidly and make table birds of a quality not easily surpassed. The particular advantage in the case of the amateur is that he may keep them along for his own eating throughout the Winter, if desired, as their docility and inactivity make confining them an easy matter.

When the chickens have been taken from the hen or from the brooder, it is best that they should be taught to roost at night, instead of huddling in a corner, to get very warm and then become chilled, or to crush and maim the weaker birds. One-by-three strips make good perches, placed about a foot above the floor and with the narrow side at the top. Often one or two chicks will grasp the purpose of the perch at once and as chickens are imitative, the others will follow their example in the course of a few nights. Otherwise, the birds must be placed on the perches after dark. Most of them will promptly topple off, but enough may be expected to stick and to go back the next night to establish the fashion.

The birds should be handled by the bodies. When hens sit on the roost the feet close around the wood automatically. In order to loosen their hold, they are obliged to stand up. That explains, of

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course, why a fowl can go to sleep on a round pole and not fall off. When the perches are set up for the chicken primary class, they should be placed far enough from the rear wall so that the birds which insist upon remaining on the floor for the first few nights will not receive the droppings.

When coops are kept in permanent locations, it is well to throw sand or ashes in front of the door at intervals, so that the soil will not become wet and foul. Coal ashes are of no little value in chicken runs as they are easily renewed, prevent the earth becoming tainted and seem to be relished by the chicks. Most hens will eat coal ashes and so will ducks. Rats are likely to become a dangerous nuisance while the chickens are young. They operate in a peculiar way, sometimes. One year I had a brooder filled with chickens of two breeds, Houdans and Red Caps. The Houdans were mine; the Red Caps I was raising for a friend. The rats got in quite unexpectedly and carried away nearly half the chicks. Those which they selected were almost entirely my Houdans: my friend's Red Caps they left. Why? I don't know. The only explanation I could make at the time was a humorous one to the effect that the rodents concluded I had the best breed.

If the coops containing the growing chicks have floors they are best elevated on bricks or stones. The coops will be less likely to get damp and there will be no hiding place for rats under them. The openings at the front of the coop should be covered with poultry netting with a mesh not larger than one inch, which will keep out all intruders.

It would please the average novice if chickens were not such early risers as they are. Up with the first appearance of daylight, they clamor at once to be let out. And they ought to be out, for the early morning hours are the best of the day to promote growth. Ingenious amateurs are able to open the doors with a wire from the house, or even through the aid of an alarm clock attachment, just as the dampers of a furnace may be opened at any stated hour. A device has been arranged, too, which will drop a board from over the opening to the coop when another board within is stepped upon by the chickens.

The automatic feeders now in common use are an aid to the home poultry keeper, for they make it possible for the growing chickens, as well as the laying hens, to secure their breakfast as soon as they are up. By pecking at a bar, a shower of grain is released. These feeders may be used either indoors or out, as they are waterproof and animal proof, and they will hold a week's supply of grain. If used indoors, they will aid in keeping the chickens occupied until they are released. Even a litter of straw on the floor into which grain is thrown after dark at night will serve to engage the attention of the youngsters and help prevent their fretting because they can not get out in quest of the early worm.

Water must be provided, too. All fowls like a drink the first thing in the morning and the last thing at night. An automatic fountain may be filled the night before and hung on the wall high enough so that the litter will not be scratched into it. There are now devices which may be used in connection with a butter tub or larger receptacle and supply water for several days with one filling.

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FIG. 563

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## THE WINDOW BOX IN SUMMER

By E. I. FARRINGTON

LOWER boxes which have been started early, often begin to look ragged and forlorn when mid-Summer comes. The reason lies in the fact that the supply of plant food in the soil has been exhausted, and unless it is replenished the plants will die. It is well to apply a light coating of well-rotted manure at once and several more before the close of the season. Another plan is to begin watering the plants weekly, and oftener if necessary, with manure water, about the color of weak tea, which may easily be made by purchasing a few cents' worth of pulverized sheep manure of the nearest florist or seedsman. Bone meal may be used, but the manure water is rather more dependable.

In order to keep the flowers blooming, no blossoms should be allowed to go to seed, but should be picked as soon as they show signs of passing. It is necessary to give water in great abundance, for soil in a plant box dries out much more quickly than that in the open ground. It usually is necessary to water the plants daily. If they are allowed to get dry and wilt, it is not always easy to revive them. As a rule, it is well to have several holes in the bottom of the box for drainage, but this is not really necessary if the box has a sunny location, and is not feasible when it is on a window ledge over a street. In such a case, water should not be given in excess, although a window box exposed to full sunlight is not in much danger of over-watering. It is wise to have drainage holes if the box is in a shaded situation and filled with such plants as Begonias, Gloxinias, Ferns and Palms.

Window and porch boxes may be started at any time until Summer is well advanced, for started plants of Geraniums, Nasturtiums, Vinca, Ivy, Zinnias, Cobaea Scandens and other sorts may be purchased. When received they should be planted promptly, with as large a ball of earth as possible, and given plenty of water. If the roots are bared, the earth should be worked around them with the finger or a stick and the surface of the earth in the box should be made low enough so that water will not run off when applied in liberal quantities.

As a box on the porch or window is usually somewhat sheltered, and often holds much of its beauty until late in the season, it pays not to neglect it when the garden beds show signs of passing. A little nursing of the box garden will help to continue the flowering season several weeks. And if one feels that he really cannot part with the blossoms, the box may be taken into the house, an inch of the soil replaced with rich earth, and a little sheep manure given, and the plants will go on blooming for some time—a breath of Summer indoors.

## A STRANGE IRONING PROCESS

A WRITER traveling in Egypt contributes to the *Wide World Magazine* a description of a curious sight he witnessed in Cairo, men ironing with their feet!

Except for the long handle, the irons were shaped like the ordinary flatiron, only larger. A solid block of wood rested on the top of the iron, and on this the men placed one foot, guiding the iron in the desired direction by means of the handle. For the sake of convenience, ironing-boards were raised only a few inches from the ground, and, however strange the method may seem to us, the work was done very well and expeditiously.

## Soldering and Brazing

for nearly all metals, including such difficult ones as cast iron and aluminium, have been the subjects of hundreds of paragraphs in the *Scientific American Supplement*

We quote a few of the more important articles, as follows:

1673—Full Instructions for Mending or Welding Cast Iron, gives both brazing solders and fluxes necessary.

1713—Brazing Cast Iron and Other Metals, gives detailed instructions for the whole operation, and formulas.

1040—Aluminium Solders, gives several formulas in use when aluminium was almost a new thing in the arts.

1644—Soldering and Soldering Processes, gives broad general information, and contains in particular, a method for pulverizing solders and alloys of great use.

1667—Some Soldering Appliances, describes the blow-pipe and the furnace in their various forms.

1481—Soldering of Metals and Preparation of Solders gives many formulas for soft, and hard solders and fluxes.

1610, 1622, 1628 contain a series of three articles on solders, covering the entire range of solders for all metals. No. 1628 contains formulas and instructions for soldering aluminium.

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by various processes is treated very fully in the *Scientific American Supplement*.

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1646—Oxy-hydric Welding, gives a description of processes and cost.

1775—New Gas Fusion Process, describes the Koeln Muesener improvement in oxy-hydric apparatus.

1680—The Oxy-Acetylene Process, sets forth the uses and cost of this system.

1434—The Garuti Process of Generating Oxygen and Hydrogen, describes an economical way of making and using these gases for welding.

1305, 1447, 1480 on "Aluminothermy" or "Thermit" processes, describe and illustrate many remarkable welds, castings and other operations performed with the novel and useful series of metallic compounds, by which castings of steel and other metals and difficult welds can be easily made without forge, cupola or any sort of fireplace.

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## FLOOR PROBLEMS

MANY people take care of their own floors, and with no outside assistance, spread the paint, stain, varnish or wax finish themselves, says the *Youth's Companion*; but there are times when even the most expensive floor-finishes do not produce the expected results. At such times, it is natural to blame the finish, although it is likely that conditions exist that affect its efficiency.

The floor may be so cold that the paint or varnish will not take hold, but will "crawl," or leave the brush in minute drops. For the best results, the temperature of the room and of the materials used should be between seventy and eighty degrees Fahrenheit.

If the floor is greasy, wash it in hot soda water; otherwise, the finishing material will neither soak into the floor nor wear satisfactorily.

An old floor should be thoroughly scrubbed, and afterward washed in clean, warm water; otherwise, the soap that has entered the surface of the wood may prevent the paint or varnish from spreading properly. This is especially true of an old painted floor, which will not absorb the soapy water; the water evaporates and leaves a film of soap.

Never paint or varnish a floor except when it is perfectly dry; dampness will prevent the finishing material from taking a good hold.

Sometimes the finish will not spread easily. If every apparent condition seems favorable, you can perhaps remove the difficulty by going over the floor with a cloth moistened with turpentine or gasoline. There is sometimes a precipitation of greasy dust in rooms in which food has been prepared, and in houses that have been closed and unventilated for several weeks, or in localities where bituminous coal is used.

If a painted or varnished floor is to be refinished, it should first be thoroughly scrubbed, and after it has become perfectly dry, should be well sandpapered, and then wiped with a cloth dampened with turpentine or gasoline in order to remove the dust caused by the use of the sandpaper.

## INTERNATIONAL URBAN EXPOSITION IN FRANCE

THE mayor of Lyon has officially informed the American consul at Lyon, France, that there will be held in this city during the year 1914 an International Urban Exposition comprising every phase of activity that has to do with the progress of modern cities, such as hygiene, public works, and city government. The exposition, divided into 42 general sections with 200 subdivisions, will be scientific, economic, social, industrial, and commercial. It is desired to attract in particular savants, economists, administrators, as well as manufacturers and business people directly connected with any branch of municipal work.

Although the United States Government will be directly communicated with by the French Government in reference to this exposition, it is the wish of the Lyon municipality that the matter be brought to the attention of the American people through the medium of this consulate as well.

An extensive area of ground on the left bank of the Rhone has been designated for the exposition, especial buildings are being prepared.

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## PROGRESS OF THE PANAMA-PACIFIC EXPOSITION

THE Panama-Pacific International Exposition which is to be held at San Francisco in celebration of the completion of the Panama Canal will open its doors to the public on Saturday, February 20, 1915. Although two years in advance of the opening date, progress upon the exposition has reached a stage of accomplishment in all its departments which, in the opinion of expert observers, has not been exceeded by either of the last two great expositions a year before their opening. The exposition grounds, which cover an area of 625 acres, have been prepared. First work has started and the exposition headquarters building has been completed. Twenty-six American Commonwealths have selected sites for their State buildings. The following foreign governments have thus early accepted the invitation of the president to take part in the Panama-Pacific Exposition: Guatemala, Haiti, Salvador, Dominican Republic, Honduras, Panama, Mexico, Peru, Costa Rica, Bolivia, Japan, Ecuador, Uruguay, Canada, Liberia, France, Nicaragua, Cuba, Great Britain, China, Portugal, Sweden, Holland, Spain, Denmark, Argentine Republic.

## AN AERONAUTICAL WEATHER BUREAU

GERMANY, says an Exchange, is the first country in the world to establish a weather bureau for aeronauts. The importance of such an institution will be clear to any one who realizes that the sailors of the air are at the mercy of wind and weather to a far greater extent than the sailors of the sea; yet the latter are always eager to hear the latest news from the storm-predicting services that every civilized country now maintains. Only the biggest liners leave port when a severe gale is announced.

The aeronaut is not only interested in storms; he wishes to know the force and direction of the winds in the upper air—usually quite different from the conditions that prevail near the ground. The observation stations of an ordinary weather bureau are at a low level, compared with the heights reached by the airmen. On the contrary, the stations of the aeronautical weather bureau are thousands of feet above the earth.

At fourteen places, well distributed over the German Empire, a small, free balloon is sent up every morning, between seven and eight o'clock, and its course in the air is followed as long as possible with a theodolite. The balloon carries no instruments and no aeronaut; it is simply a wind-indicator. Each station telegraphs the results of its observations to the headquarters of the service at Lindenberg, near Berlin. Here the observations are assembled and charted, and a bulletin is telegraphed to aeronautical centers throughout the country, advising aerial navigators of the kind of winds they are likely to encounter within a few hours after the time of the report. The forecaster also has reports from the ordinary weather stations of Germany and adjacent countries, and these, in combination with the balloon observations, enable him to predict severe storms in the upper air.

A similar institution is about to be established in France, and other countries are sure to follow in the near future.

## Coral Builders and the Bell System

In the depths of tropical seas the coral polyps are at work. They are nourished by the ocean, and they grow and multiply because they cannot help it.

Finally a coral island emerges from the ocean. It collects sand and seeds, until it becomes a fit home for birds, beasts and men.

In the same way the telephone system has grown, gradually at first, but steadily and irresistibly. It could not stop growing. To stop would mean disaster.

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Each new connection disclosed a need for other new connections, and millions of dollars had to be poured into the business to provide the 7,500,000 telephones now connected.

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## AUGUST NUMBER OF AMERICAN HOMES AND GARDEN

THERE are few problems in domestic architecture of greater interest to the American home-builder than that of the remodeled house. In these days of overcrowded cities, when the true homemaker seeks the greater quiet of suburban and rural districts as a tonic for the nerve-strain incident to our over-keyed business life, the house in the country makes an appeal to one too strong to be denied. It is not possible for everyone to build from foundation to chimney-top a house for himself, but many of us find that the old-fashioned homes of others will, with a little remodeling, give us premises as delightful as any we might have planned to our fancies.

EVERY year an issue of AMERICAN HOMES has devoted a number of pages to articles dealing with the subject of remodeled houses. In the August number of AMERICAN HOMES the opening article (by Mr. Joseph Bernard Pearman) will describe an old Dutch Colonial house of historical interest in Hackensack, New Jersey. The original character of this house has been retained in the remodeling with great success by its owners. A remodeled Colonial Cottage in Vermont will also be described and illustrated with photographs of the cottage before and after remodeling. Another interesting example of the remodeled farmhouse is of the country home of Mr. William L. Otis of Waterford, Conn., will serve as the subject of an interesting article, as likewise will the home of Mr. William Watt of Nyack, New York.

THE Collectors' Department of AMERICAN HOMES will contain an article on an unusual collection of bird cages of all countries and all periods. This is the little known collection of Mr. Alexander W. Drake of New York, and will be described by Mr. Robert H. Van Court. "Old Time Pipe Stoppers" is the subject of another article of interest to collectors. A third article in the "Collectors' Department" will be on the subject of "Wax Portraiture," a well-known art of the 17th and 18th Centuries. "Small Bronzes For The House" is the title of another article of special importance in the consideration of the decoration of the modern home. This and all the other articles in the August number will be exquisitely illustrated. The centre-page feature will display many types of dormer windows. The August issue will also present an unusually interesting essay by Charlotte Cowdrey Brown—"A Long Bloom in a Hardy Garden, as well as the usual "Around the Garden;" "Within the House" and "Helps to the Housewife" departments.

## SAVING OLD ST. JOHN'S

THERE are few cities the world over which have undergone the sweeping architectural changes which have marked New York's civic progression. With the area growth of this city the influence of the newer building styles has swept like a returning tide over the original areas. The Dutch style of early Colonial times gave way to the Classic style, and the Greek school stepped aside to give way to the Colonial style. Then the French influence of Baron Haussman began to sway construction and to prompt reconstruction with the present day interest in the Gothic style for public buildings already exerting an influence upon other

structures. In the course of this incessant change many noble edifices have been sacrificed until it has almost seemed as though nothing would be left to us as monuments to our yesterdays. After holding its own for over a century, old St. John's Chapel seems marked for destruction. Fifty years ago E. L. Henry, N. A. painted a picture of this famous church but even then workmen were engaged in breaking the ground in its vicinity for the foundation of an ugly freight station. The Chapel, an outpost of Old Trinity, has fallen in the path of an apparently inflexible city street survey, and it has been declared that the portico must be torn away to permit the widening of the street on which it fronts. Naturally St. John's without the portico would be mutilation impossible to permit. Fortunately no condemnation proceedings have been instituted by New York city, and although the Trinity Corporation seems to persist in a lethargic attitude towards the matter, there is still hope of saving to New York and to America one of our most beautiful and most interesting historic monuments.

The community and the city would do well to turn to emergencies of the sort as they have often been met in London and elsewhere in England as well as upon the Continent. A careful inspection of St. John's Chapel reveals the fact that it would be absolutely practicable to retain the portico by lowering its floor to the required grade level, cutting through it and sustaining the pillars by pedestals, and it is to be hoped that if the city persists in considering it absolutely necessary to widen the street immediately before the premises of St. John's, at any sacrifice to the building, this suggestion will be met by the authorities as a solution of the problem of perpetuating this historic edifice.

## THE BOY AND THE BOOK

FROM Miss Anna A. MacDonald of the Pennsylvania State Library at Harrisburg comes a story of the interest in books shown by one little boy living in Grover, Pennsylvania," says a writer in the *N. Y. Times Book Review*. The boy had found Mr. Seton's book, "Two Little Savages," in the traveling library sent out by the State institution. When the book had to be returned he asked the local librarian to get it for him the next time the set of books came to town. Moreover, he asked the librarian if he could not buy the book, and she found a copy for him for twenty-five cents. Luck was against the boy, however, and he could not get the necessary quarter, and when, after earning it by selling papers, he returned to buy the book, it was gone. When the traveling library came through Grover again, however, the little boy got the copy of "Two Little Savages," and, like a monk of old, began making a manuscript copy of it, spending most of his Summer vacation at the work." It is a source of gratification to note that incipient Lincolns and Websters still spring from Columbia's soil!

Inadvertently the name of the architect of the house of Mr. Albert H. Canfield, of Bridgeport, Conn., was misspelled upon page 166 of the issue of AMERICAN HOMES AND GARDENS for May, 1913. The architect of this house was Mr. Ernest G. Southey of Bridgeport, Conn.



## *An Interesting Offer:*



VERY reader of AMERICAN HOMES AND GARDENS, whether a subscriber or not, is invited to consult the Editor of the new COLLECTORS' DEPARTMENT on all subjects connected with their favorite hobbies. If you have any object of interest to collectors about which you desire information, a letter enclosing a stamp will bring a reply from this Department of the Magazine. Readers who have antiques and curios for exchange are invited to send lists of such objects for publication in the Collectors' exchange department. Lord Brougham once said; "Blessed is he who hath a hobby," and thrice blessed indeed is the man whose hobby has to do with the beautifying of the home, the adornment of it with objects of association such as the Collector loves to bring together. The following are some of the subjects that will receive attention in the COLLECTORS' DEPARTMENT of AMERICAN HOMES:

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This part of a shallow garden pond has been made a thing of exquisite beauty by transforming it into a water garden



# AMERICAN HOMES AND GARDENS

Volume X

July 1913

Number 7

## Home, Sweet Home

By Harriet Gillespie



AT the far end of Long Island beneath the over-shadowing branches of high arched elms that border the main street of the quaint little town of Easthampton—just within sight and sound of the sea—lies nestled a picturesque, weather stained cottage, the tender memories of which, hallowed by time and softened by distance, were the inspiration of a song whose reminiscent sweetness and simple pathos have girdled the globe and caught and held the imagination of the wanderer wherever he may be. It is the boyhood home of John Howard Payne, who, homeless and an exile, was inspired by the thought of that simple abode to write the

immortal and widespread words of "Home, Sweet Home."

In the quiet old village street it still stands, waiting patiently for the time when he shall return to embrace again the simple joys which in the high heartedness of youth he thrust behind him, lured by the mirage of the outside world. "I am waiting for you," it seems to say. "Here there is no failure; here you can rest and be at peace."

Payne left it, a lad of thirteen, to try his pinions in the world of life and letters, but the name he failed to win as actor, author and critic, came when he penned that sweet epic which has touched the heart as no other has ever done. Yet he died in far-off Tunis, with no friend to mourn his



The boyhood home of John Howard Payne, author of "Home, Sweet Home"

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The kitchen is fitted with old-time accessories

passing, no relative to shed a tear, filling a foreign grave.

It seems the irony of fate that he who cherished such a deep fondness for home, should so early have been deprived of its blessings. Yet that heart felt lay, born of the homing spirit in the grave of disappointed hopes and stifled ambitions, of which he expected least return, was the one that brought him home at last and induced the United States government finally to make fitting reparation and bury the writer among the Nation's dead.

We Americans are a home loving people, perhaps because our forefathers purchased theirs along with their liberty, in a new country at such a price, so, it is not strange that we should turn with loving hearts to the childhood abiding place of John Howard Payne, whom we might justly call the Apostle of Home. And yet, curiously enough, this picturesque cottage, the inspiration of the world's most perfect idyl of home, which should rightly stand in the hearts of the American people side by side with Washington's Mt. Vernon and Abraham Lincoln's humble log cabin, would have been wantonly destroyed a few years ago, but for the intervention of a man, to whom Payne has ever been one of his boyhood heroes.

It remained for Mr. G. H. Buck, of Brooklyn, to lead the fight to save the historic spot, and who eventually purchased the property to care for and preserve it. And although it is now nominally his Summer home, it is much more than that to the American people, for it stands as a monument to the memory of John Howard Payne, sweeter and more precious than any of marble or stone, for it is a shrine to worship at which annually come scores of pilgrims.

It has been the owner's sacred obligation—a self im-

posed task—to restore it, so far as stranger may do, to its old time livableness. Measuring by the extent of his own devotion to the memory of Payne, the interest of others, the owner has set aside one day a week when strangers are welcome to visit the cottage and view the rare collection of Payne mementoes he has gathered there, as well as a large personal array of Colonial relics of the same period.

Early in the history of the country when Payne was a boy, it took three days by stage to reach Easthampton from New York City; now it takes barely three hours by train. Much of interest fills the journey. Toward the end, the road is very picturesque, carrying you as it does, through broad sweeping meadows, past gray weather beaten houses with now and again a glimpse of soft gray sand dunes, their whiteness broken by the stiff marsh grass that skirts their edges. Passing Shinnecock Hills, the home of William M. Chase and the Chase Art Colony, you catch sight at Southampton of the homes of wealthy New Yorkers; farther down the Island the scene is broken by quaint Dutch wind mills, outposts of a former civilization.

Easthampton is like a New England village with its one broad street and wide spreading elms, the birth place and boyhood home of many famous Americans. If you follow the main street as it makes its way toward the sea, you come to a number of quiet moss grown cottages that had their birth when the country was young. Covered with hand made cedar shingles, now weathered soft and luminous by the action of time, they stand as silent sentinels of an age that is passed, but as staunch and true as the sturdy men and women who have dwelt in them.

At the far end of this row of relics, stands one more embowered than the rest. It is a two-story cottage, simple



in form and outline, over which vines clamber and flowers riot in great profusion; where long pendant clusters of the purple wistaria and the sweet yellow honeysuckle lovingly intertwine with the graceful leaves of the woodbine.

Like its companion, the house faces south, as was the custom in those days, in order that the dwellers might get the warmth of the sun which the bitter north wind stole as it raced down the mouth of the big throated chimney. The end faces the street and silhouettes the quaint roof of the period as it slopes down to the time-honored lean-to at the back. Nothing about the house has been changed, even the clam shell mortar coping which forms the frieze beneath the eaves in front, is still there.

Surely nothing could more sweetly visualize one's idea of home than this ancient cottage, the very personification of peace and contentment. Flanked by the pink blossomed orchard, it looks out on the village green with its liberty pole towering majestically at the far end. Beyond the common, stretches the little white enclosed graveyard, and keeping it company, the broad country road winds past on its march to the sea. It was here, amid these delightful surroundings, that the young lad drank in the love of nature which in after years served to inspire the words of the ballad. Little wonder, this lovely picture soothed as well as saddened the last days of the weary traveler.

Payne thought his life a failure. Was it failure to have lived a life that enabled him to write a song that nearly 100 years after its birth is still loved and cherished; a song that has been translated into every language, sung in every tongue and which so long as life shall last, will have the power to strike the deepest chords in our nature and

arouse in us the most ennobling thoughts? Payne himself, when friendless and alone, many a time caught its appealing strains as it floated out to him from lowly cottage or marble hall. If this is failure, then indeed his life was spent in vain.

So enshrined is this quiet gray cottage, with vines and flowers, that one doesn't take in the fine simplicity of the old Colonial doorway with its quaint brass knocker until the end of the path is reached. Before the door is an old mill stone, worn by countless generations of dwellers, and ground down mayhap by Payne's own little hob nail shoes as he passed in and out.

Standing on the threshold you pause for a moment between the present and the past, and glimpse back of you the old apple orchard at the side of the house and the gray road winding to the dunes near the sea. Before you is the tiny entry, its narrow winding stairs leading up to John Howard's own little room beneath the stars, where through the open window of a Summer night, drifts in the captivating odor of lilacs and apple blossoms, mingled with the scent of the sea.

Once within, a hundred or more years fall away. Here no suggestion of modern life intrudes itself. So compelling is the illusion that at a sound on the stairs, you turn expectantly, thinking to see the winsome-faced lad step over the threshold. No one appears, yet you feel he is there in spirit, treading with you the well-worn boards and living over again the days that are past.

An interesting example of early Colonial architecture is "Home, Sweet Home" by which name the Payne house is known in Easthampton; built in a period when a huge



The sitting-room in the "Home Sweet Home" house

Copyright by G. H. Buck.





One of the bed-chambers

Copyright by G. H. Bueh.

chimney formed the central pillar of the house and about it the rooms were grouped. Very beautiful, indeed, is the paneling which, after the fashion of the day, covered two sides of the room, the remaining walls being plastered and papered. It is woodwork of the sort, experts agree, must have been the work of a ship's carpenter and this well might have been the case, since Easthampton was settled by New Englanders, many of whom were known to have engaged in the occupation of ship building.

The spirit of the home is there and the spirit of the time as well. Everything is as it should be, and it seems as equally fitting that the grandfather clock in the corner should lend its dignified presence and add its sonorous voice to the scene, as that the slat-backed rocker before the open fire, should welcome with hospitable arms the stranger within the gates, or the ancient spinnet by the window, beckon for a sympathetic touch to press its age-yellowed keys and permit its soul expression.

Happily, no incongruous note is struck. In all the Colonial treasure gathered to rehabilitate the place, there is nothing to mar the sentiment, nor offend the taste. We should miss, were they not there, the spinning wheel and the Queen Anne chairs, the brass candlesticks on the mantel, the sperm oil lamps on the mahogany stands and the trivet on the hearth, just as we would miss the priceless collection of lustre that glorifies the Colonial cabinet in the corner.

All these things are beautiful beyond compare, but not so personal to admirers of the man as the fine portraits and other relics that line the walls. Perusing the many autograph letters from the poet, dramatist and critic, one comes very close to the magnetic personality of the writer, particu-

larly in a letter to his sister written on the day of his first appearance at Drury Lane as "Norval" in "Douglass." We come, too, alas, very close to the financial trials that so constantly beset him later in life, in a letter to R. F. Ellison of the Theatre Royal, Covent Garden, who was Payne's manager. Undoubtedly the gem of the whole collection is a fine oil painting of Payne, done by A. M. Willard, just before he returned to Tunis as Consul for the last time.

Full of sympathetic as well as human interest is the collection of old theatre programmes hanging in the little room off the kitchen. One of the opera, "Clari or The Maid of Milan," in which "Home, Sweet Home" appeared, stands out more prominently than the rest. That play, founded on the love of home, is symbolical of Payne's success and failure. The opera itself is for the most part forgotten, but Home, Sweet Home, sung by the heroine in a frenzy of grief when she learns she has sacrificed her home for a bauble, still lives.

So instant was its success, that one week after it was produced all London was singing it, and in the year following more than 100,000 copies of it were sold by the publishers, for which the writer received no recognition, not even the imprint of his name on the title page. Many versions of the circumstances in which the poem was written have, from time to time, appeared, but it would seem from Pierre M. Irving in his biography of his great uncle, Washington Irving, a close friend of Payne's and from the writer's own biographers, that none of the spectacular statements was true. The song, according to Irving, was written while Payne was "living in a sky parlor of the Palais Royal" but, though he was in straightened circum-



stances and in deep mental grief, he was not, nor never was, a street pauper, as has sometimes been stated.

Of the music of *Home, Sweet Home*, we have Payne's own words to enlighten us. In a conversation with a friend in New Orleans he relates the occurrence.

"I first heard the air in Italy. One beautiful morning as I was strolling alone amid some delightful scenery, my attention was attracted by the sweet voice of a peasant girl who was carrying a basket laden with flowers and vegetables. She trilled out this plaintive air with so much sweetness and simplicity, that the melody at once caught my fancy. I accosted her and after a few moments' conversation I asked her the name of the song, which she could not give me. But having a slight knowledge of music, barely enough for the purpose, I requested her to repeat the air, which she did, while I dotted down the lines as best I could. It was this air that suggested the words of *Home, Sweet Home*, both of whom I afterward sent to Bishop at the time I was preparing the opera of *Clari* for Mr. Kemble. Bishop happened to know them perfectly well and adapted the music to the words."

It is interesting to note the correspondence of prominent



Copyright by G. H. Buck.  
Corner cupboard in the dining-room

actors and actresses relating to the Payne Memorial fund for the bust that was later erected in Prospect Park, Brooklyn. These, together with the cards of admission for the services at the re-interment of Payne at Georgetown, have been preserved and framed. Among the former are letters from John Gilbert, then with the Wallacks; Owen Fawcett, Booth's manager, and one that particularly holds the fancy of the visitor is from Madame Anna Bishop, widow of the Director of Music at Covent Garden, London, to whom Payne refers as adapting the music of the Italian melody of *Home, Sweet Home*. It would not be right to leave the room without making mention of the curious old wainscot and window chairs, the treasure chest of hand forged iron—containing secret drawers and clothed in all the mystery which tradition attaches to such relics—that are in-

cluded in the seventeenth century furnishings of the apartment.

Of all the rooms in the old homestead, to none do we turn more reverently than the kitchen. In this old-fashioned room, most sacred to domestic joys, the fire still burns on the hearth and the velvety soot covers the wide mouthed



The dining-room

Copyright by G. H. Buck.



chimney in great patches as it did of yore. The Dutch oven is still intact, and over the chimney breast the fowling pieces are suspended, while on the pot hook and trammels, huge iron pots and kettles hang. The rabbit broiler, waffle iron, toasting fork and skillet rest conveniently near.

Before that monstrous fire place, the family used to sit; the mother spinning perhaps; the father reading by the light of the tallow dip on the high-boy close by; the children roasting apples or sleepily following the antics of the flame as it whirled in spiral fashion up the chimney. Thus might the boy Payne have sat, dreaming the dreams of youth and sighing for the time when he would fare forth to make a name for himself. Little did he think he would ever sigh for the simple pleasures of youth.

Very curious, indeed, are the high wainscoted walls, with their panels of enormous width, speaking of the days of forest primeval when trees of such tremendous girth were the rule not the exception. From a plate rail near the ceiling, pewter plates, porringers and mugs lend their brightness to the scene. It may be said of these there are sufficient pieces to serve a six course dinner. On the shallow Colonial mantel stand numerous wine and brandy measures, which are reminiscent of the days when "a little wine for the stomach's sake" was highly recommended. Overhead to light the room, ship's lanterns hang, the more modern electric light having replaced the tallow dip of other days.

As you stand by the dining-room windows and look out on the village green that skirts the peaceful enclosure, where lie the bodies of so many illustrious dead, a flood of reminiscence thoughts comes over you.

"There's a spell in the shade  
Where our infancy played."

You hum over the lines of the song unconsciously as you stand there drinking in the simple beauty of the scene. It was there the young poet romped with his fellows or took part in the games of childhood. Within that peaceful enclosure, he must have stood on many a sad occasion when those who "went down to the sea in ships" were laid away to rest. What a pity he could not have come home to die or at least have been buried beside those "who named him with pride" in sight and sound of the sea he loved so well.

Within the room has been preserved all the old time beauty of which the house is so tenderly reminiscent. Highly appropriate is the



Copyright by G. H. Buck.

The house as it originally appeared

close by. It is a room to command the deepest reverence from the lover of ceramics, for seldom is there brought together such a wealth of rare old pottery.

On the plate rail are wonderful old blue platters of historic design, while just beneath hangs a long row of copper lustre pitchers with now and then a piece of silver

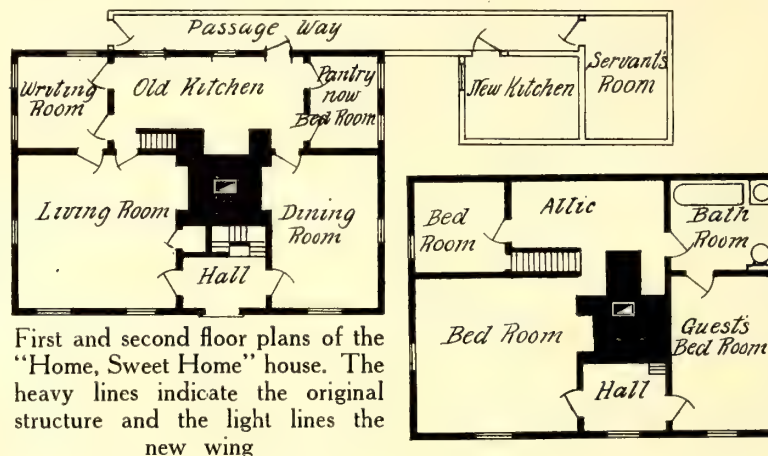
resist to whet the appetite of the connoisseur and prepare him for further treasures that repose behind diamond panes in the illustrious company of old English cut glass, Colonial silver and pewter. Incidentally, it might be mentioned, that most of these relics are in constant daily use and of the Staffordshire there are two full dinner sets.

Following the winding stairs, you come to the bed chambers on the second floor, which, with their big

fireplaces, are precise counterparts of the rooms below. In them the peace of centuries dwells. In the west room are twin beds with all the accompaniment of old time furnishings. In the south room a big four poster with its handwoven coverlet and fluted tester, speaks rest to the weary. How often must the restless memory of Payne, as he lay ill beneath the hot burning suns of far-away Tunis have turned to the consecrated stillness of this cool restful spot.

The samplers which so fittingly line the walls might have been the work of Payne's mother, but while none did come from the writer's family, they are none the less curiously interesting. One commands especial attention from the fact that it dates back to the year 1721 and is the work of a child of eight. Little Mary Daintery the sampler informs us, is the very youthful needlewoman who executed in crewel the "letter of Publius Lentullies to the Roman Senate concerning Jesus Christ." It is a most exhaustive treatise and so fine are the stitches and so voluminous the text that one is lost in amazement at the performance of such a task by a child.

As the errant fancy of the homesick wandered in the distant land turned back to his boyhood home, it must have dwelt very long and



First and second floor plans of the "Home, Sweet Home" house. The heavy lines indicate the original structure and the light lines the new wing

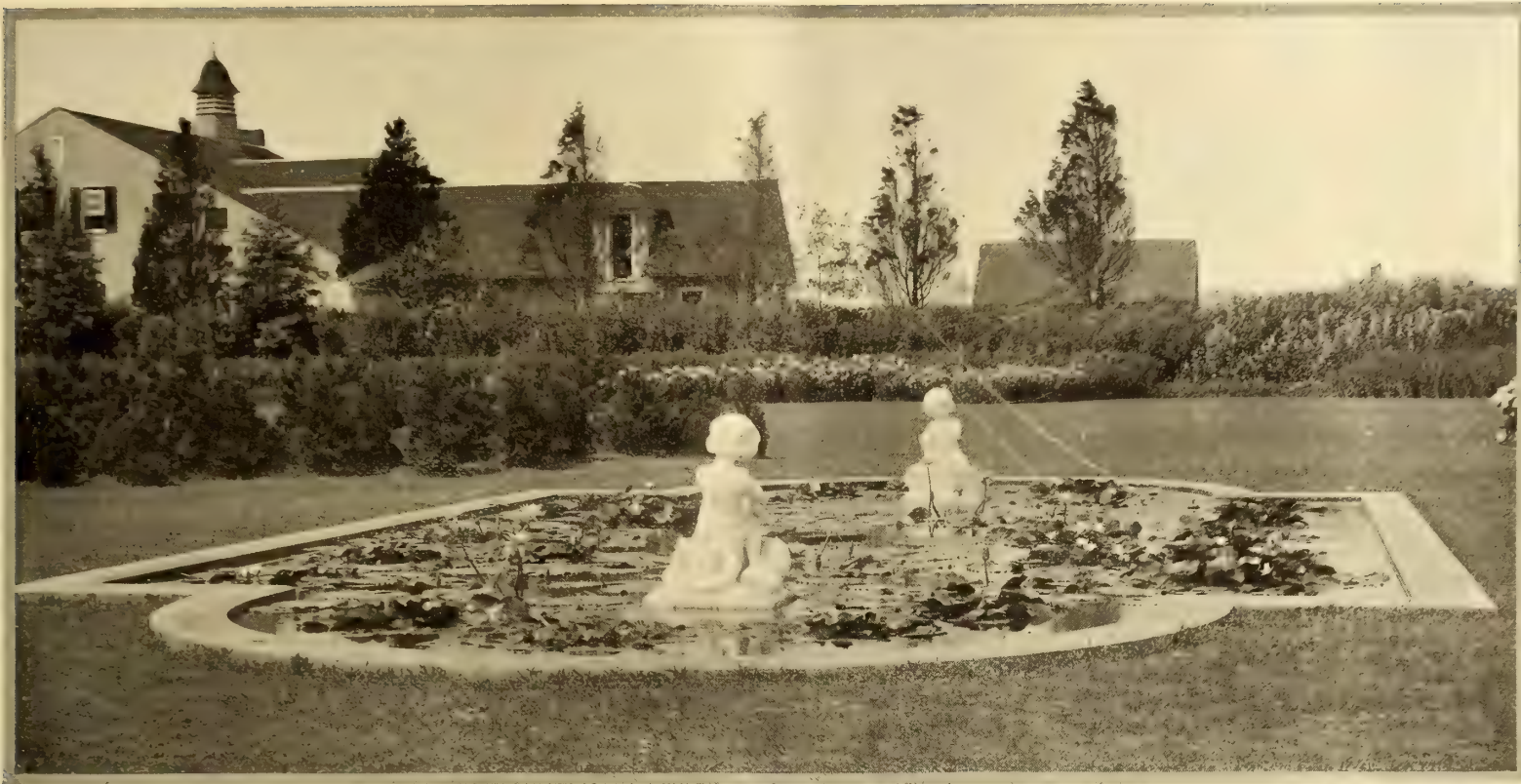


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The entrance doorway

(Continued on page 263)





A fountain-basin may be transformed into a water-garden

## The Water Garden

By E. M. Burr

Photographs by T. C. Turner and Others



THE possession of a water-garden can give so much pleasure and is so comparatively easy to make and keep in order, that doubtless there would be many more of them if this were generally known. It is not necessary to have a natural pond or stream at hand as a basis, for a water-garden can be satisfactorily formed by means of a sunken tub or cask in the yard of any suburban home.

The water-garden may consist of a single tub or of several placed in the ground near together. A cement basin can be made instead and may be of any preferred size. A group of small tubs is much easier to manage, however, than a large basin, and the group has the further advantage for a beginner that a single tub will suffice for the commencement of one's enterprise, others being added, one at a time, as interest and confidence grow.

The following directions for the making of such a garden as here given are



The Lotus may be grown in American water-gardens

collected from authorities who have had wide experience in Lily-growing. The depth suitable for the pool is given

as two feet. If the plants to be used are strong and of a large variety the depth may be from two and a half to three feet. For Lotus plants a large tub must be provided; for the smaller and more delicate varieties, called *Nymphaea*, a half-kerosene cask is recommended. For the usual varieties ordinary tubs and half-casks are suitable. The pond should be water-tight and there should be some means provided of drawing off the water. This latter is usually necessary during the Winter months. When the pool is small in size, it is claimed, it may be so protected that water may stand in it during the cold season; but even so it involves a risk that it is wiser to avoid if possible. In order to make the pool water-tight a lining of clay is often sufficient but a wall of brick or stone with a thin facing of cement is best.

To prepare the tubs for planting they should be two thirds filled with a soil





Water Hyacinths

which consists of two parts of turfy loam and one of well-rotted manure, well incorporated. To this a small quantity

of bone or horn shavings can be profitably added. Over the whole is then spread a layer of clean sand to the depth of about an inch and upon this water is poured until it reaches a depth of four or five inches above the sand. If the pool consists of a concrete basin, boxes containing the roots may be placed on the bottom, and according to the size and vigor of the plants the water may vary even to a depth of nine inches. This is the method of planting in the city parks, as will be remembered. When a plant is set out, press the root firmly and softly into the soil until it is just covered. It must not be allowed to become loose before the root has taken hold, and to prevent any danger of this, it is best to place a stone upon it, being careful to do it in such a way as not to injure the crown or tip. If the plants are pot-grown the ball of roots and earth will be heavy enough to make this precaution unnecessary.

April is the preferred month for setting out plants in the Middle States, although it is claimed that they may be transplanted at any time. Egyptian and Japan Lotus should not be set out before May nor is it well to expose the delicate *Nymphaea* earlier than this month. The usual varieties of plants are strong, can safely be transplanted in April, and they may then be expected to flower early and to keep up a continuous blooming until frost. Water, rich soil and sunshine are the beautiful needs of the Water-Lily, which is able to transmute, through the agencies of water and light, the dark mud of its soil into so rich a form of exquisite purity.

A certain amount of water will be lost from the tubs by evaporation and must be supplied anew. During the first weeks, the surface should be watched and any scum



A water-garden in Zanesville, Ohio



that arises, or other impurity, should be removed. When the plants are well established this care will not be necessary. To establish that wise economy between plant and animal life which nature demands, some kind of fish should be contained in the pond. Gold fish are a pretty addition and other forms which live in water may be introduced. Frogs and tadpoles will come of themselves and should be encouraged to do so. If the water is thus kept in good condition few if any insects will cause trouble.

Around the pool, or in spaces between a group of tubs water plants should be grown, and by means of careful arrangements of these the surroundings of the pools offer alluring possibilities for picturesque effects. Any plants which commonly like moisture can be used and allowed to reflect themselves in the water or droop their leaves into it as they lightly overshadow the edges. Ferns, Iris, Forget-me-nots, and others will occur to one as appropriate, and even the Cardinal Flower may be persuaded to lend color to such a group.

Cultivated Lilies, grown thus in private pools, have some advantages over those which grow in our native ponds. They are stronger and last much longer after they are picked; and they will open and close indoors for several days as contentedly as if at home. They bear transportation better, and the season for their blooming has been much prolonged, lasting from May until late in September. Other qualities have been developed by the growers, of which there are a number now over the country. Some varieties have been endowed with perfume, not a characteristic of the native Lily. There are varieties which will bloom at night instead of by day, intended for use as evening decorations. As many



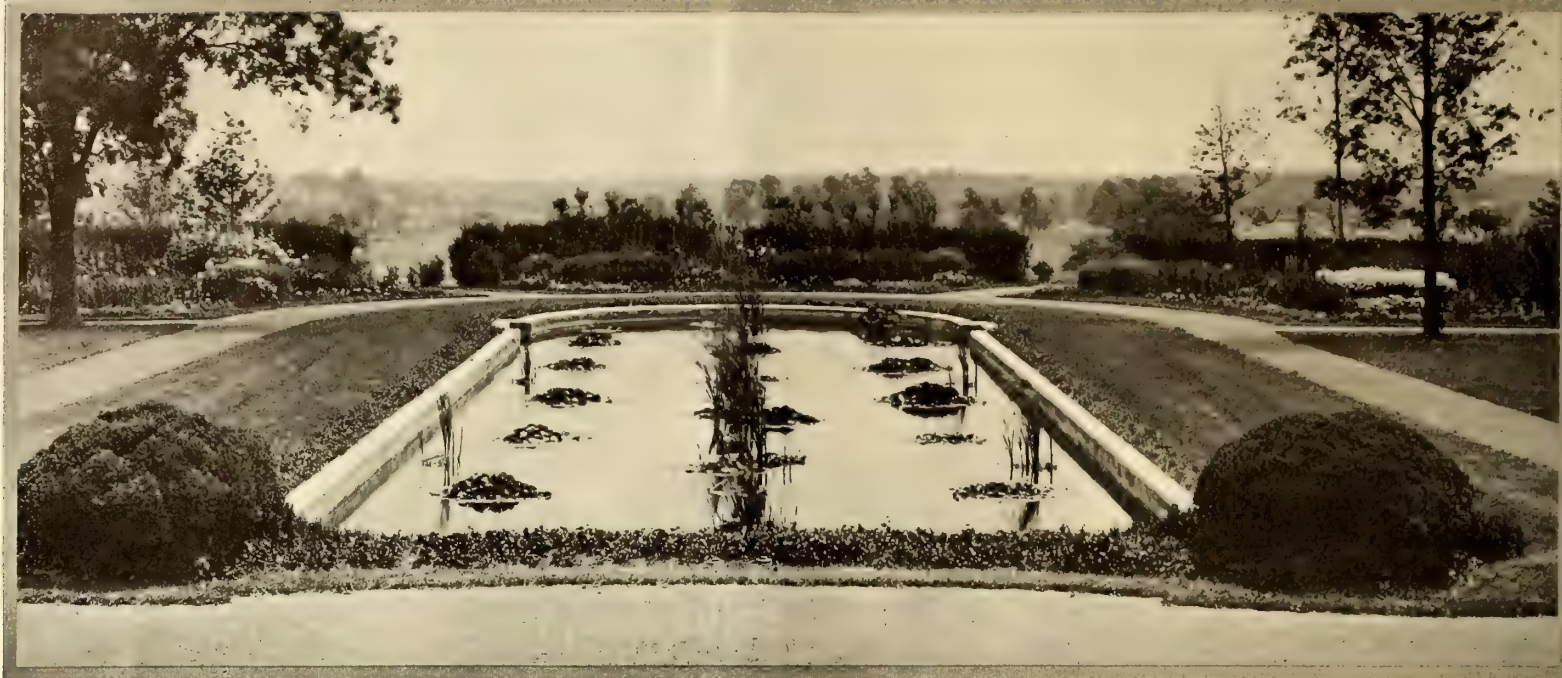
A grouping of Lotus

as twenty varieties of the Water-Lily have been counted in a single garden, ranging from the large pink or the sacred



A garden of Water-Lilies





A sunken water garden

blue Lotus, through the Pond-Lily forms, to the small and delicate *Nymphaea*. In color there is a wealth of choice, from cream and rose-pink to crimson, showing also scarlet and orange tones; and through yellows and sulphur tints ranging up again to white.

When Water-Lilies are arranged for the house it must be remembered that they should be allowed to float upon the water as nearly as possible in the manner in which they grow. Only a few blooms should be placed in the appropriate broad flat dish, so that the Lily, individualized as it is, may have an opportunity to display its beauty to

advantage. The arranging of Lilies may well fill a pleasant hour. To the true lover of the Water-Lily, however, no arrangement can equal their appearance as they grow upon the water of the pool, the white, flaky cups surrounded by the dull green tone of the Lily pads with their lining of soft, dusty brown-pink amidst which the darker stems can occasionally be seen.

And to the garden maker, who has watched his Lily-pond gradually reach perfection, generally the early morning hours will be found the perfect time for the fullest enjoyment of the home water-garden of all varieties.

The great leaves of *Victoria Regina* form striking bits of color in the water-garden





## Some Automobile Accessories

By Elizabeth Lounsbery



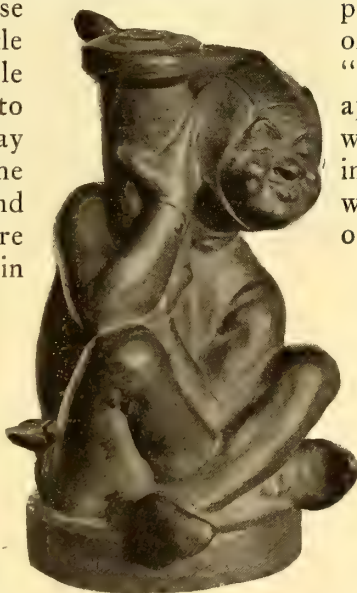
THE accessories of the automobile have grown apace in design and number with the progress of development in motor-vehicles until now there is almost nothing left unthought of by the ingenious designer whose devices have done so much to add to the comfort of the occupants and the adornment of the machine.

One of the most attractive of these accessories is the leather case illustrated upon this page, a case so carefully planned, that it takes up very little room in the car and yet contains innumerable articles so necessary in these days of touring to every motorist. A clock with an eight-day watch movement is inset in the center of the case and so arranged that it may be rewound without removing it. The dial numerals are very large and can be seen from any point in the car at a glance. A mirror, protected from dust by a leather cover is included, and also "leak-proof" bottles for aromatic salts. A writing pad, card case, fountain pen, and pencil have also their place in this case, while the remainder of its space is taken up with compactly arranged cases holding various other useful articles.

Perhaps no automobile accessory is more interesting than the flower holder. These automobile vases may be had in a great variety of forms and materials, but the ones of clear glass, either plain or cut, are in preferable taste to the more ornamental vases. Like the amphora-holders of ancient times, the automobile vase-holders are so arranged as to permit the vases to be removed quickly and thoroughly cleaned. The vase shown by the illustration at the

upper left hand corner of this page, is distinctly Empire in style, the decoration being exquisitely engraved upon the glass. The mountings are silver. The vase shown in the upper right hand corner is simpler and less expensive, but very attractive.

An interesting little automobile accessory which is really novel (the idea of one of our clever American women sculptors) is the little bronze "Speed Imp," of grotesque personality, here illustrated. This may be bolted on to the radiator cap of the car, from which the "Imp" grins sardonically at the passer-by and appears to encourage the man behind him at the wheel, to greater speed. He is so arranged that into the holder which he is gleefully claspings with arms and legs, may be inserted the staff of a pennant.

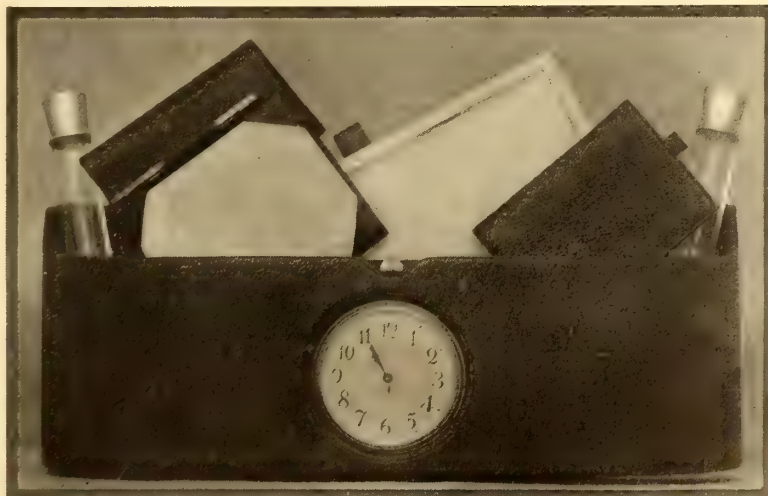


The "Speed-Imp"

To St. Christopher motorists have assigned the duties of standing as patron saint of automobilists, taking as he does all travelers under his protection. Therefore the automobile owner has encouraged the pretty conceit of wearing a St. Christopher medal. Although the idea is comparatively new to our country the faithful traveler of two hundred years ago treasured his St. Christopher medal, little dreaming that the dawn of a new era would find the saint concerned with a mode of travel not even anticipated in the wildest dreams of the traveler of olden times. Many of these St. Christopher medals are works of art in the true sense of the word, being stamps from dies cut by some of the foremost medalists of the time. The automobile medal bids fair to become a fetish in France. American artists are also designing and producing medals of this sort.



St. Christopher Medal



Leather automobile touring case



St. Christopher Medal





Home of Dr. S. A. Brown at the Water Witch Club, New Jersey

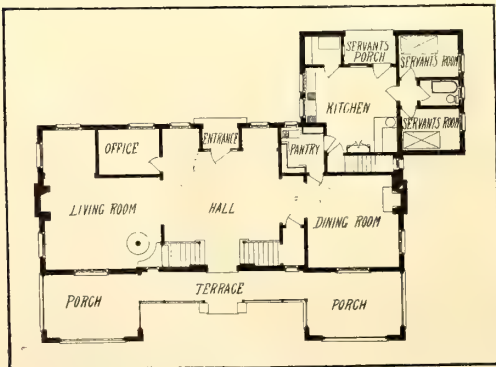
# A Club Colony of Homes and Gardens

By Margaret Noel  
Photographs by T. C. Turner

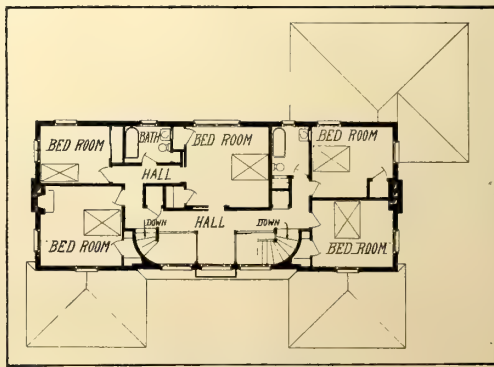


WENTY miles from New York as the crow flies, among the tree-clad Highlands of Navesink near the Twin Lights, lies the cottage settlement of "Water-Witch." The traveler bound for one of the seaside places farther south flying past on the express is unconscious of the existence of the little colony in the hills above him, and it is only when one leaves the train at the Water Witch station and approaches the spot where these houses are located that the really extraordinary setting of the place is revealed to him. "Can this be the Jersey coast?" is the question often asked by those to whom hitherto the word coast has implied a treeless stretch of sand and sun, instead of what is found here, a winding roads from which one becomes sensible to the sur-

rounding woodlands and glimpses of houses among trees through the green branches a glimmer of distant water is seen. Then as the stranger climbs higher the view widens, water, a bit of land, more water, until arriving at the summit a superb panorama reveals itself to him. Where now he stands above the tree tops, the great ocean lies before him leagues and leagues to the horizon, breaking in the foreground into a line of white surf on the shore of Sandy Hook. Sandy Hook itself is now seen spread out flat and map-like, curving in and out of the Shrewsbury River and preventing the ocean from encroaching on the river's rights. Looking to the northeast, the low shore of Long Island running seawards shows white against the sky, and tall gray phantom-like structures line its sands. Due north towards New York is the water way known



First floor plan, Brown house



Second floor plan, Brown house



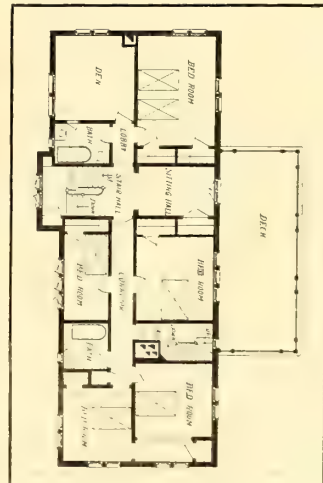
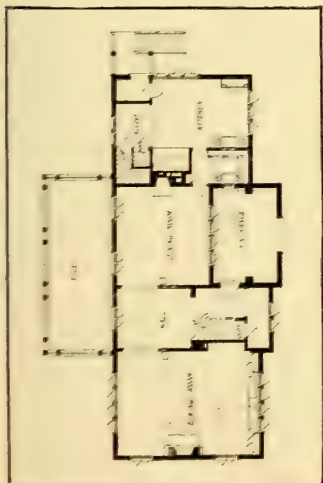


The country home of General C. W. Raymond at Water Witch, New Jersey

as the Narrows, guarded on one hand by Long Island and on the other by the range of dark hills marking Staten Island, and through the Narrows if the atmosphere be very clear the outline of some of Manhattan's tallest towers can be distinguished without the aid of a glass. Here one never lacks entertainment for the scene changes constantly, clouds curtain-like lift to reveal new vistas—some great liner bound for Italy and Greece vanishes in the offing, a coasting vessel steams up slowly with a cargo of South American products, an oil ship ploughs indifferently on its toilsome voyage to the

far East, steam tugs are puffing ostentatiously, yachts and sail boats move leisurely on the waters and a fleet of white winged clammers hovers companionably at the mouth of the river, awaiting the favorable turn of working conditions.

The building that crowns the point at Water Witch is the Clubhouse and before it are placed low semi-circular benches of white cement. In front of the benches is a mass of orange, gold and brown in a bed of marigolds which with the blue sea beyond brings to mind Riviera gardens by the Mediterranean Sea. The Clubhouse has a very attractive interior



Floor plans and corner view of the home of General Charles W. Raymond, Water Witch, New Jersey



as well as exterior. There is a library and a billiard-room and a great hall for entertainments and accommodations for members and their friends who may wish to stay here untroubled by housekeeping cares.

The cottages for the most part are moderate in cost, each adapted to the position of the land it occupies, and in almost every instance the ideal of simplicity is emphasized by the great living-room which one enters from the front door without the formality of a hall. From each of the thirty odd houses, the outlook varies to such an extent, it is hard to believe as many different vistas could present themselves in so limited an acreage. One of the houses noticed as being specially appropriate to the place was that of Mr. Dudley Hall, a very delightful cottage type; vines covering the gray shingles and here and there a quaint little bay window



Entrance doorway of Mr. E. Spencer Hall's house

and balcony jutting out. This cottage was built fifteen years ago and cost about \$8,000. Another house built at the same time is that of Mr. Cornelius Poillon, suggestive of Italy in the squareness of its towers, its vine-covered pergola entrance way, the stucco columns of the piazza and terraced garden with pointed cedars on either side of the stone steps. The cost of this house was inside of \$5,000. A very satisfying house because so restful in atmosphere is that of Dr. Samuel A. Brown, designed by Lyman A. Ford, architect, New York. The house with its garden was inspired by a visit to an old Spanish convent in Santa Barbara. Built of gray stucco, situated on a broad shaded terrace the wide hall opens through the center so that one can look out of one door across Sandy Hook to the ocean and through the other to a great garden of flowers



Home of Mr. E. Spencer Hall, Water Witch, New Jersey





'A glimpse of "Water Witch"

among the trees. This house was built in 1906 at a cost of about \$9,500. The residence of Gen. Charles W. Raymond is of the English cottage type. The material used is hollow tile, stucco finish, with brick trimming. The gabled roof is of variegated green and purple slate and the general horizontal feeling of the house accentuated by the grouping of

the windows gives it a peculiarly homelike and livable feeling. Mr. E. Spencer Hall's house which is next to Gen. Raymond's is an adaptation of the Spanish style. It is built of cream cement with a red tiled roof. The high poplars surrounding it carry one's imagination to the tree-picturesque

*(Continued on page 264)*



Residence of Mr. Cornelius Poillon



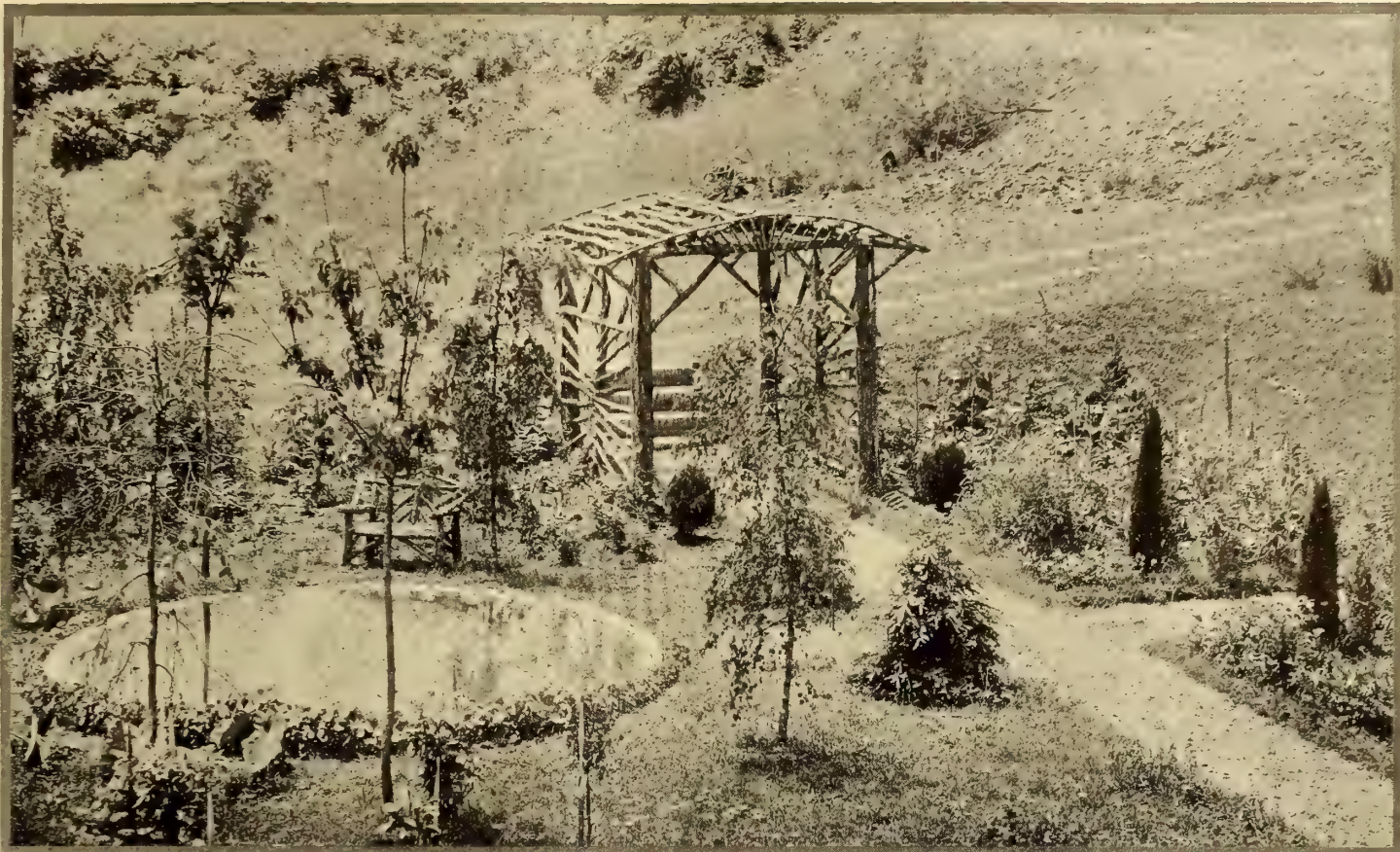


## TYPE ATTRACTIVE

THE SUMMER-HOUSE WHICH  
 IS THE PURE OF THE OLD TIME COUNTRY  
 TENT IS AGAIN COMING INTO FASHION  
 MAKERS. THE ILLUSTRATION SHOWS  
 WHAT CAN BE DEVELOPED FROM  
 THESE DELECTABLE







## S OF ARDEN NOOKS

WAS INVARIABLY A FEAT-  
DEN OF EVEN LIMITED EX-  
O FAVOR WITH GARDEN-  
UPON THIS PAGE SUGGEST  
D IN THE WAY OF  
ARDEN SANCTUARIES











## TYPES OF ATTRACTIVE GARDEN NOOKS



THE SUMMER-HOUSE WHICH WAS INVARIABLY A FEATURE OF THE OLD TIME GARDEN OF EVEN LIMITED EXTENT IS AGAIN COMING INTO FAVOR WITH GARDEN-MAKERS. THE ILLUSTRATIONS UPON THIS PAGE SUGGEST WHAT CAN BE DEvised IN THE WAY OF THESE DELECTABLE GARDEN SANCTUARIES







Entrance driveway to Ivy Court, Orange, New Jersey

# Ivy Court

By Harry Martin Yeomans  
Photographs by T. C. Turner

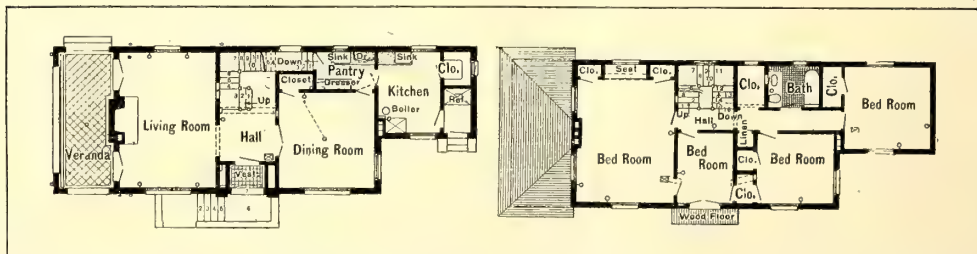


THE great interest taken in recent years in country and suburban living, has resulted in the vast improvement to be noted in our domestic architecture, especially as regards the small house. Never before has the ability and talent of so many of our good architects

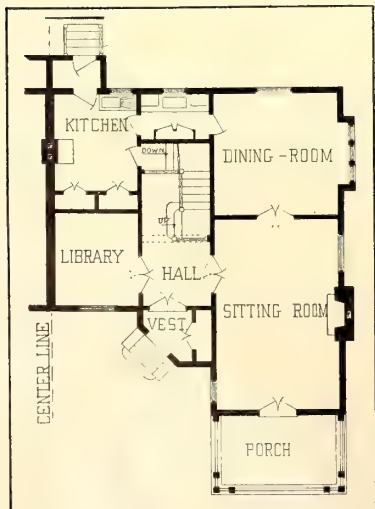
been directed toward designing small houses for people of average means, as at the present time. But with this renaissance in our domestic architecture has come a desire to have the

surroundings of a house such as will enhance its aesthetic and architectural value in the landscape. The conscientious architect of to-day not only designs a house but he gives thought and attention to its immediate surroundings, so that the creation of his art and ability will have an agreeable setting and look as though it belonged to that particular spot.

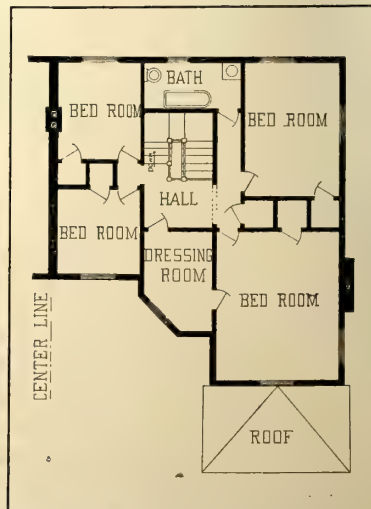
In this regard we have learned much from the town planning and the model town communities of England, where one will sometimes see picturesque thatched-



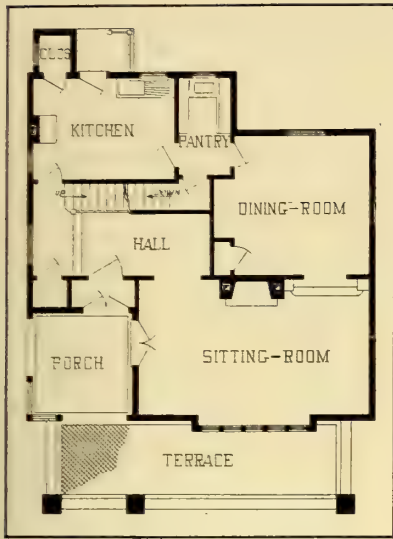
First and second floor plans of the house shown in the illustration above



This is an excellent example of a double house. The entrance doors and wrought iron balconies are worthy of note. The first and second story plans of the right hand half of this are here shown







First floor plan of the house illustrated below

roofed laborers' cottages, of the utmost simplicity, which have been lifted out of the sphere of the commonplace and become things of rural beauty, owing to the careful grouping of the houses, and the hedges and other greenery which have been planted about the cottages to tie them to their sites.

Bearing these facts in mind, it is interesting to study the development at Ivy Court, Orange, N. J., where a noteworthy effort has been made to erect a picturesque group of houses, which would harmonize in

their general outlines and architectural style, and place them in an agreeable environment. The idea was to create something better than the average commercial real estate development, and as one enters the gates at Ivy Court, you cannot help but note the air of repose and dignity surrounding these houses, which have been erected for people of taste and discrimination.

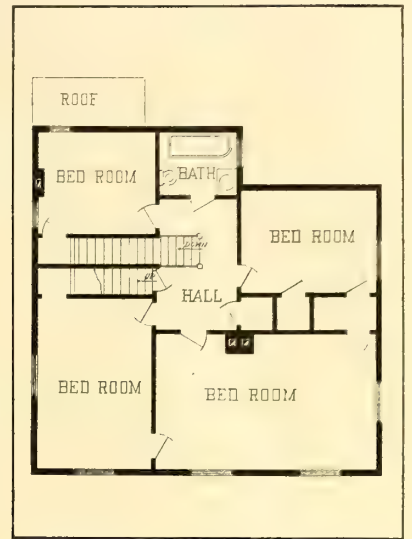
Realizing that in suburban localities, where the houses are apt to be close together, that one house may be utterly ruined by having as its neighbors, houses of alien architecture, the development company did away with this possibility by building the group of houses under their own supervision, and having them all designed by the same firm,

Messrs. Mann & Mac-Neille, Architects, of New York city.

As the houses were to be fireproof, the architects took as their models the Italian stucco villas, and the happy results obtained justify their selection, for the houses are beautiful examples of domestic architecture, showing strong Italian influences in outline and detail, and their interior arrangements have been made to conform to our climate and living conditions.

Each house has a marked individuality of its own, and differs from its neighbor, and yet the simple roof lines, the soft neutral colors of the cement and lattice work, the fenestration, and the pleasing details of doors and windows characterize them all, and make for an harmonious effect, which is lost when each dwelling is radically different in architecture from those around it.

The houses in Ivy Court are of cement stucco on Natco hollow tile and have the advantage of being fireproof, which is of great importance in districts where it is not easy to be reached by fire-fighting apparatus. The stucco placed directly on the hollow bricks does not loosen or peel as in the case of wooden houses. Few repairs are required on the exteriors of houses constructed in this way. About fifty

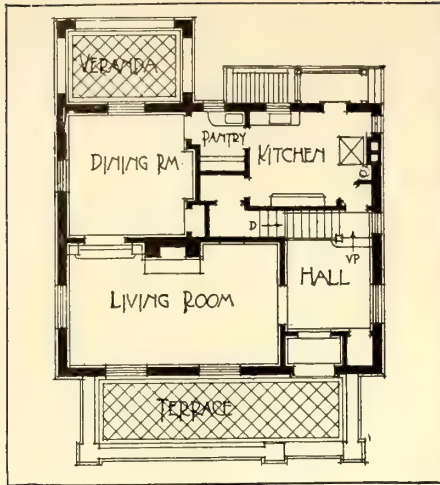


Second floor plan of the house illustrated below

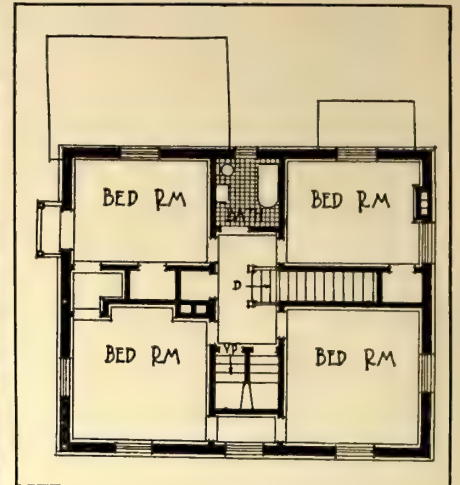


The simple lattice, the many-paned window in the living-room and the balcony are details that give character to the architectural design





First floor plan



Second floor plan

dollars expended every three or four years for repainting the exposed wood-trim and blinds, would keep any of these houses in good condition, at all times.

A great deal of individuality has been given to each house by the thought and care with which the component parts have been treated so as to get the best results in the architectural designs.

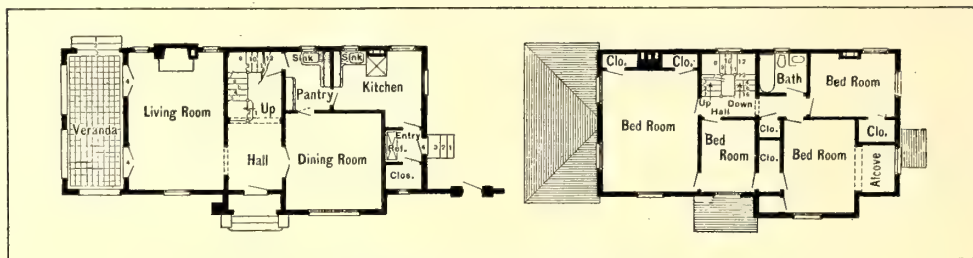
The lines of the roofs are simple with deep overhanging eaves, showing the ends of big rafters. There is no other element that gives that comfortable "homey" appearance to a small house as the wide eaves, which make the roof seem like the projecting wings of a great bird spread to shield its young from harm. The roofs are of tiles of colored slate.

This fireproof house is reminiscent of the Italian villa. The open terrace in front and the tiled roof help to produce this effect

To further add to the individuality of each house, different color schemes for the exteriors have been worked out with excellent results. Various colors, which come for that purpose, have been mixed with the cement, so that some of the exteriors are gray, others almost white, some light brown and others a darker brown. As a foil to the sombre colors of the cement, the wood-trim and shutters have been made to play an important rôle by being painted either apple green, gray, blue-green, buff

or a rich, dark brown. Texture has been given to the stucco by the manner in which it has been "thrown" on the hollow tile, so that some of the houses have a very rough sur-

(Continued on page 264)



First and second floor plans of house illustrated below



The lattice and the leaders add to the decorative quality of this exterior. The wall and gate screening the service yard from the street is an interesting conception





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

### Bohemian Glass

By Mary H. Northend  
Photographs by Mary H. Northend



WHILE collections of Lowerstoft, pewter and silver are to be found in abundance, it is rarely that one comes across a large amount of Bohemian Glass, yet it is one of the most interesting of the many antiques to collect. Glass hunting has never been carried on to a great extent in America, although in England for centuries it has been a fad. One reason for this lies in its extreme fragility, and the difficulty of its classification for; unlike pewter and silver, it has no hallmark to distinguish its birth.

Where it has been hoarded in families, passing from one generation to another, one is practically sure of its age, but it is when picked up here and there that it is difficult to identify, and a connoisseur only is able to determine the date, and as to whether it is genuine or only engraved on an antique.

We Americans have a fad for collecting antiques. Charles Lamb asserts that everyone should have his hobby if it is only in the gathering of shoe strings; it often saves brain fag. Then why not hunt Bohemian Glass. With its rich and varied coloring it stands without a peer, differing in every respect from the American and English glassware, yet its beauty is not always appreciated, and it does not stand as it should, vying with Wedgewood in the eye of the antique faddist of today.

This ware is made in the heart of the Bohemian forest by underpaid workmen, who eke out a meagre existence in

its formation, with little thought of the exquisite formation or beauty of its engraving. The history of its birth and its launching upon the world reads almost like a bit of a fairy tale. One wonders if it would have had such existence and fame if Roman art had not gone into decline. It was at about that time that it became known, growing rapidly in public favor until it stood at the head of glass ware in the middle of the eighteenth century.

Few men but remember the commotion in the steel market when the Bressmer process was launched. It meant the revolutionizing of prices, through a larger output, and lower rates, and was met unsuccessfully by opposition. So it was in the introduction of Bohemian glass ware, which seriously affected the market of glass at the opening of the seventeenth century.

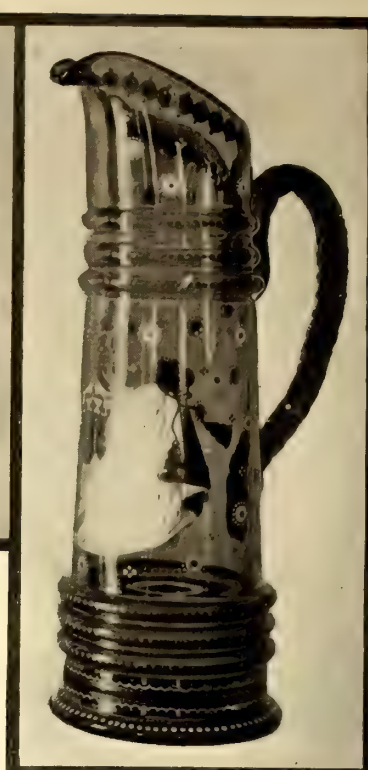
Naturally, its reception was hostile, particularly when it was seen that it was very pure, and could be sold at much lower cost, thus bringing injury to present trade. The glass market had been practically, until now, under the control of the Venetians, who had made very wonderful glass for a period of three hundred years. Even France had sat at the feet of her Venetian master recognizing her honor, and content to learn from her, if possible, the methods that were used.

This was the state of affairs when Bohemia entered the industrial list, throwing her gauntlet into the ring. She knew beyond doubt that her glass was far better than that of her competitors; that she had at hand better material, for did not fathomless forests lie at her call, from which to procure pot-



Punch-bowl with cover, glasses and tray of Bohemian glass





Blue and white, red and white, and red, white and green Bohemian glass ash to aid her in the work?

Glass works of rude character were built in and around the mountains, which were covered with trees. The artists of the local

succeeded his brother Maurice, Prince of Orange in 1625, and who died in 1647. On this vase was a German inscription. A goblet at the same museum has engraved on it a hunting scene, the inscription is in Dutch and it bears the date figures of 1664.

Harking back to Bohemian glass as an industry one finds that it reached the height of its popularity about the middle of the eighteenth century. It was at that time the leading industry, not only in Bohemia but in Silesia as well. At that period enormous quantities of glass were manufactured, and they met with ready sales.

The shape of the pieces was unique, for each one was specially designed by the workmen at Bohemia. Their designs were not, however, always considered by critics as effective. They consisted, generally, of a series of lines, each one of which was placed near each other, seemingly to see how much could be done in a limited space.

The ideas of formation were extensively copied by the French, who took up this line of industry, but their designs were changed into interlocking flowers, which often showed exquisite taste.

As a people, the Bohemians were poor, and slow to amass great wealth. The money was loaned by the nobility, who controlled the works. They were so poor, in fact, that they had scarcely the bare necessities of life, receiving deplorable wages, so small that it seemed an impossibility to live

Blue and white medallion glass towns, around about the center, carried their glass to the mountain retreats to be fired. Wonderful pieces of engraved glass and pieces painted in enamel coloring were carefully and patiently worked out in the upper villages where water power was abundant.

Into the world of glass came Casper Lehman, a Bohemian who had rediscovered the art of glass cutting, and by a hitherto unknown method of engraving, opened up a new field for decorative art in glass. He transmitted his secret to one of his pupils, George Schwanhard, who continued the work, making great improvements in the methods of his master, until all Europe went mad over this wonderful engraved glass, and nothing else would sell. It was then that Bohemian engravers, through a scarcity of material, or possibly with a desire to fill a special order of some wealthy patron, went so far as to place their engraving on Venetian vases which were already a century old. This served to confuse matters so badly that it is often a hard task to determine the real from the etching on old glass.

Visiting the Musee-de-Cluny to-day, one will find a wonderful piece of glass with a high stem, on which is engraved a full-length portrait of the Prince Frederick of Nassau, who

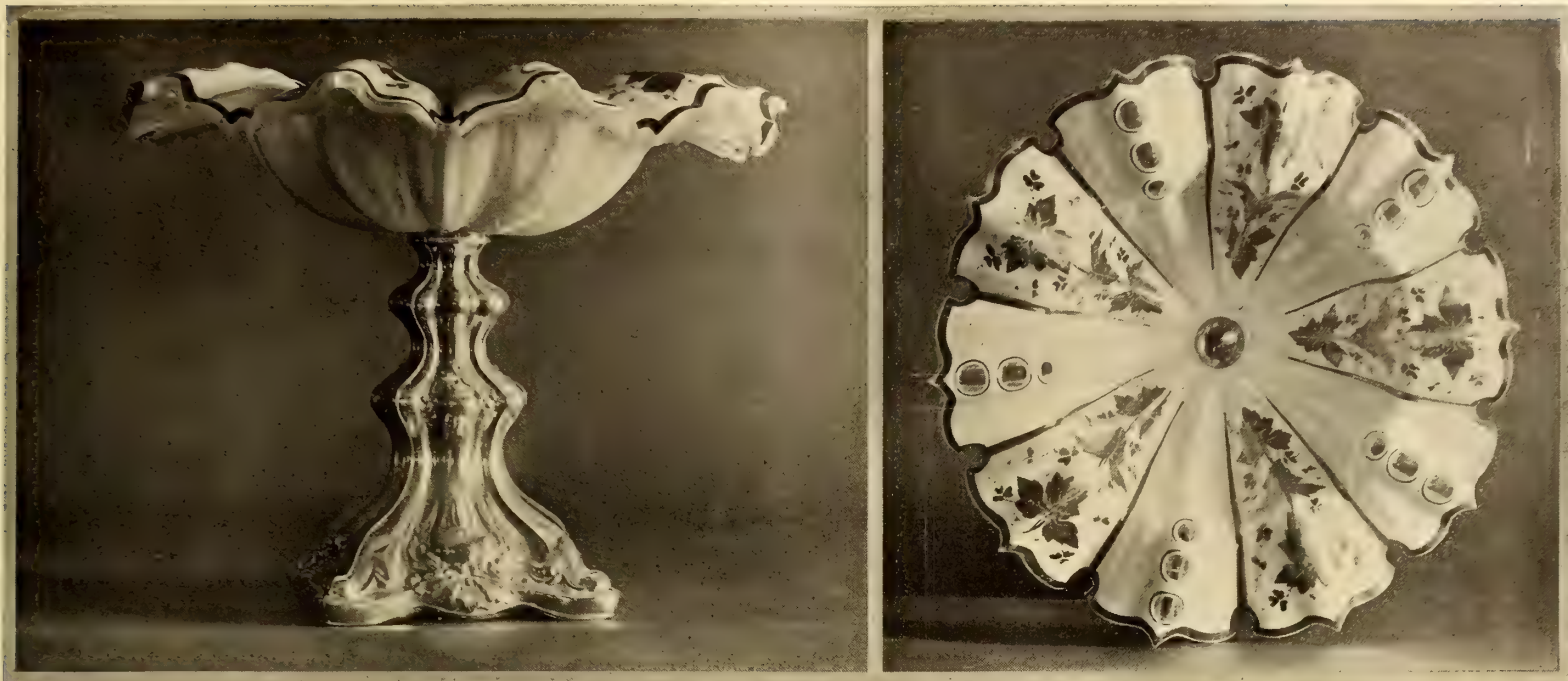


Bohemian glass decanter



Red and white tumblers, "grape vine" pattern goblet and white decanter and tumbler of Bohemian glass





A grape dish of pink and white Bohemian glass

on them, even amid the requirements of an isolated region.

They were not a stupid race, rather a spirited, skilful and intelligent one, who were able to do wonderful work so good that when first put on the market all the old, established firms in France winced. There could be no questioning its worth, it was clear, light and delicate to the touch, and differing from any other glass that had been shown and withal it was perfectly colorless.

In coloring a stain was used by being applied to the surface by means of a brush, and securely fixed through subjection to heat. The chief beauty of this ware lay in its rich coloring, which ran from red to pink and from green through blue, amber to white. Of these the most popular and eagerly sought after is the ruby red, so beautiful that it seems almost as if it could not be real.

Their method of manufacture differed from that which was used in many other countries. In order to finish the work faster, they trimmed the rims with a pair of glass maker's shears, the same as it was done not only in England, but in Belgium and France. Through long practice the workmen became experts, cutting the rim with a precision that was wonderful, instead of the usual way of opening them with a glass blower, which gave a neater and better appearance to the ware, when finished. The engraving was accomplished through the holding of each piece against the point of the spindle, and in this way intricate designs were executed. They were, however, made by the use of the cutting wheel, the sharp lines of the stain on the surface producing the decoration in relief.

For this four vertical wheels were brought into use, each moved by the foot. The first was constructed of iron, the second one of sandstone, the third was made of wood, while the fourth was cork. The iron wheel was

brought into use for rough cutting, sand, which had been moistened in water, being thrown on. Next, the sandstone was applied, to be followed by the wooden wheel, on which fine sand had been thrown, fine emery and lastly putty powder.

The finishing was done on the last wheel, but if he had none at hand he could obtain a good finish by the use of a wooden one over which had been thrown dry tin putty and a piece of woolen cloth. It is only when one considers the amount of work that had to be done to complete a piece of this sort that they realize the price is not expensive.

There were many forms that were designed for this ware and among them were decanters, pitchers, drinking cups, and an occasional odd bit like a salt cellar, card case or dish. The variety of formation led to their being no monotony in their grouping.

While few large collections are found, yet one of sufficient importance to be noted is along the north shore of Massachusetts, owned by Mr. J. W. Mitchell, of Manchester. This particular collection has been carefully grouped by the owner, who has spared no pain in his purchase of rare and odd pieces. The collection is not a large one, there being not over forty pieces in all, but each individual one has been so carefully picked out that, as a whole, it is wonderfully good. Here the colors range from red to white, from pink to amber, the prevailing coloring being red.

Almost every New England housekeeper, who has inherited antiques, has in her collection one or more pieces of this kind of glass. Rarely, do we find it in any large quantity, showing that either it was not extensively purchased or had been broken.

Many handsome pieces are to be found in the Atkinson collection in



Decanter of red Bohemian glass



Salem, Mass., which is perhaps the largest to the Mitchell collection. This consists principally of decanters and tumblers, there being few, if any, such odd pieces as are found in the first mentioned group.

Among enameled glass we find small groups of uncertain origin. Often this is a deep cobalt blue rounded in metal and showing handle of glass. Several examples of this ware are to be found in the British Museum, known as ewers, many of which bear dates which range from 1577 to 1618. These specimens have been traced back to the glass-house of Nuedeck Platten on the Saxon-Bohemian frontier, but the treatment of them remind one of the work executed by the Altarists in France.

Naturally, imitation of this art soon appeared and a cheaper kind of decoration was produced by means of a process similar to etching. This process is still in use, and consists of fluoric acid, prepared by treating fluoride with concentrated sulphuric acid diluted with nearly its own quantity of water. It is kept in bottles of lead or gutta percha, as it is one of the most destructive and corrosive acids known, and easily destroys glass or it could not be used for etching.

By this new process the glass to be decorated is washed with a varnish composed of wax and turpentine, which is applied hot by means of a brush. If the design is an exceptionally fine one, dripping linseed oil is used, then it is traced with a point just as in etching. The transparency of the linseed oil permits this to be easily done. The part covered with varnish is coated with wax and the acid is allowed to eat into the glass along the lines of the design for either longer or shorter periods, according to the depth of engraving required. The varnish is then removed by first washing in water and afterwards in diluted alcohol. The glass is touched only in the lines which have been left bare by the engraver.

Hand work can be distinguished from engraving by acid after a little practice. However carefully the chemical operation may be performed, it is impossible that every part eaten by the acid, should have the sharpness and clearness of line which is given by the point of an engraver's tool, in the hands of an expert engraver. In this case as in many others, the character of the work speaks for itself, and there is nothing that excels Bohemian hand work.

The art of cameo incrustation for glassware was discovered by the Bohemians, but they did not use it to any extent, but varied it with engraving to obtain odd and pleasing effects, showing as it were a casing of colored glass and the interior of white transparent or enameled ware. We find such a specimen in the salt cellar which is shown in the J. W. Mitchell, Manchester collection.



Flagon of engraved Bohemian glass



Bohemian glass salt-cellar



Decanters of Bohemian glass

Characteristic of many of the best Bohemian pieces was the ruby coloring, to acquire which, any number of workmen tried without avail for it was almost an impossibility to hit upon the right combination and to produce the desired shade. So anxious were they to find out the method, that one Kunckel, an artist, was given by the erector of Brandenburg, 1,600 ducats to assist him in improving this shade of coloring. This type was made in the last half of the seventeenth century. Long experience in the manufacture of this colored glass had caused the workmen to become experts, and, as advice was needed they succeeded in getting it from men who made a living by selling secrets concerning some process.

So eager were the rich lords of Bohemia to insure the success of this industry, that all capital needed was advanced by them. This gave them additional courage and there is no ware that possesses the attraction that this does. To many it is not known that Bohemian glassware was at one time manufactured in America, but at a very early period. It was made in Pennsylvania at a place called Mannheim, which was named after the old town in Germany; here Baron Stiegle in 1750 laid out a village and established iron and glass works, deeding a plot of ground to the Lutheran congregation, but demanding in annual payment a red rose. The glass house that he built was shaped like a dome, and it was so large that a coach and six horses could enter at the doorway, turn around and come out again. Skilled workmen were brought over from the best factories abroad, and made bowls and goblets of rich coloring and with a true Bohemian ring.

He failed in business, however, after five years, but the old house bearing his name still stands in the heart of the town. It is distinguished by the red and black bricks of which it is built. In the month of June there is celebrated the Feast of Roses, during which time a great red rose is given by the church officer to the Baron's descendants.

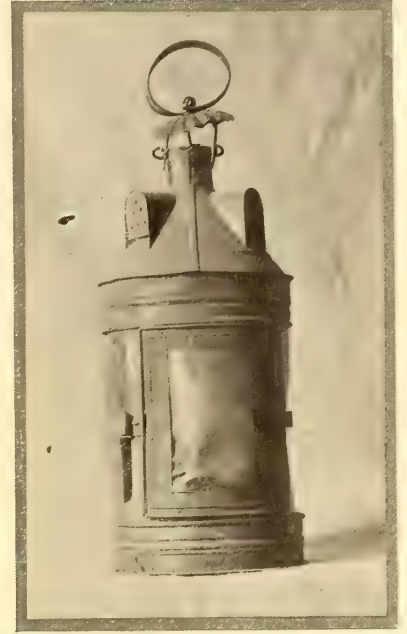
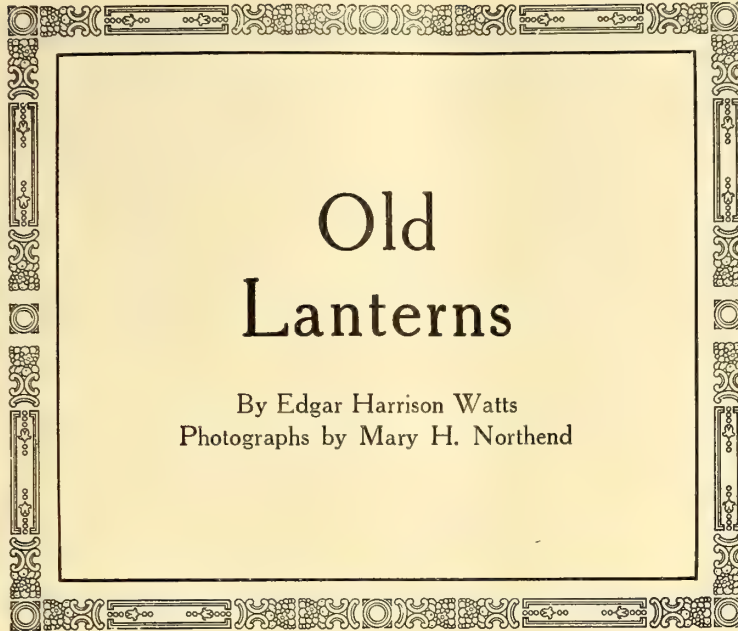
An important branch of the Bohemian-Silesian glass industry was the manufacture of religious beads as well as glass paste for artificial jewelry. The art was learned from wandering Venetians in Bohemia, and bead furnaces are mentioned early in the seventeenth century at Wilderburg.

Later on, a demand came rather for beads for personal ornament than for religious purposes. The manufacture of the more elaborate forms was by means of a blow pipe. This art spread slowly, however, in the north. The methods were taught by a Venetian, and so popular did they become that before the middle of the century, certain districts in northern Bohemia obtained almost a monopoly of this trade, extensively called "Bohemian stones."





Hand Lantern. Date, 1800



Watchman's Lantern. Date, 1750



HERE is an air of romance that surrounds a simple, battered old tin lantern of crude design. It represents a period in our country's history which should be kept vividly before our minds. In the early days, before the clearing of the forests, the lantern was in general use. Hung on a wooden peg, by the side of the roaring fire, it was ready at hand for instant use.

These lanterns of tin, painted brown, had inside either home-made candles or lamps filled with the oil extracted from fishes which were so plentiful in the harbor. They were divided into several classes, each of which was distinctive and representing a use that was a necessity in those days.

First there was the lantern with its long bale, known as the hand lantern, which was the kind that hung on a wooden peg, and was used to go to the barn after dark, or to light the way when paying a visit to a neighbor's. There was the ship lantern that hung at the poop, or mast-head as signal for other "ships that pass in the night"—a dim affair, serving its purpose as well as the searchlight of to-day.

Along the streets, as civilization increased, came the watchman, with his tin or horn lantern, calling the hour and telling the good people that "All's Well!" Then again, we find the fourth type, which was the hall lantern, used to greater extent after better houses were built in the colonies.

These four kinds of lanterns are the most prominent, although there are said to be a hundred and fifty-eight heads to this kind of light, and eighteen different ways of spelling the word "lantern."

The old light of the past has practically gone out of existence, being shown mostly in collections. Five thousand years before the Christian era, long before authentic history commences, this form of lighting was in use. The invention is claimed by the Chinese, who in their Sacred Book mention the use of paper lanterns in their temples.

The ancient popular spelling of the English word was *lanthorn*, and this referred without doubt, to the horn which was generally used in the panel. The spelling used to-day is more nearly correct, for we find that the word is derived from the Latin "*lanterna*" and thence probably from the

Greek, "*lampter*," from which our word "*lamp*" originates.

During the seventeenth and eighteenth centuries, they were used in our own country in crude form. The night watchmen, in the large cities, carried with them always a dark lantern. These were fitted with a sliding panel of mica and were a necessity as there was no light save that of the moon or the glimmer that shone from house windows. Occasionally, too, private lanterns were suspended over front doors or gates, which opened into the main street, and sometimes they were placed in front of some of the larger stores.

On the corners of well-traversed thoroughfares were placed large iron cressets, or fire baskets. These were fed with pine knots by the night watchman on his beat. There was no systematic lighting of the streets of Boston until 1774, and with the ill-paved sidewalks, it was almost a necessity to carry a light in order to avoid a serious fall.

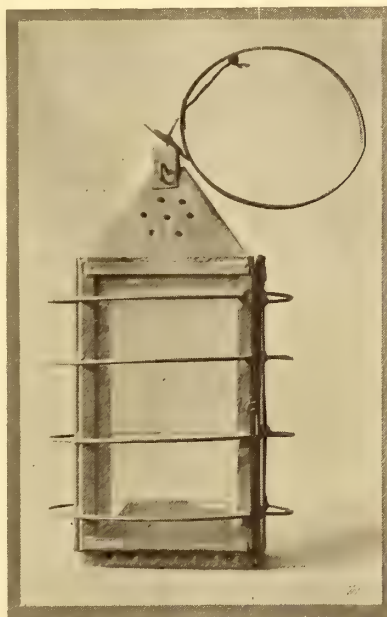
In 1772 a series of meetings was held and the subject of lighting was thoroughly discussed. A committee was appointed whose duty was to secure from England three or four hundred lanterns for the purpose of street lighting. These were to be placed at stated intervals along the highways of the town, and the expense was to be met by private subscription. Among the names upon the committee we find that of John Hancock.

The lanterns were ordered from the Mother country and were sent over in a tea ship which suffered shipwreck off the coast of Cape Cod. While no tears were shed for the loss of the unwelcome tea, great regret was expressed over the loss of the coveted lamps.

They were rescued from the bottom of the sea, however, and fitted with glass tops by a local craftsman, by name, Thomas Newell. Of such interest was this general lighting that two responsible persons were chosen from every ward, to advise with the general committee as to the most fitting

locations for the new lanterns. They were finally lighted for the first time, on the second day of March, 1775, and attracted great attention throughout the community.

With the building of large Colonial mansions, the great front hall, imposing, yet inviting, came into evidence. It was spacious and well proportioned, with a graceful, winding flight of stairs which was broad and low. This led to



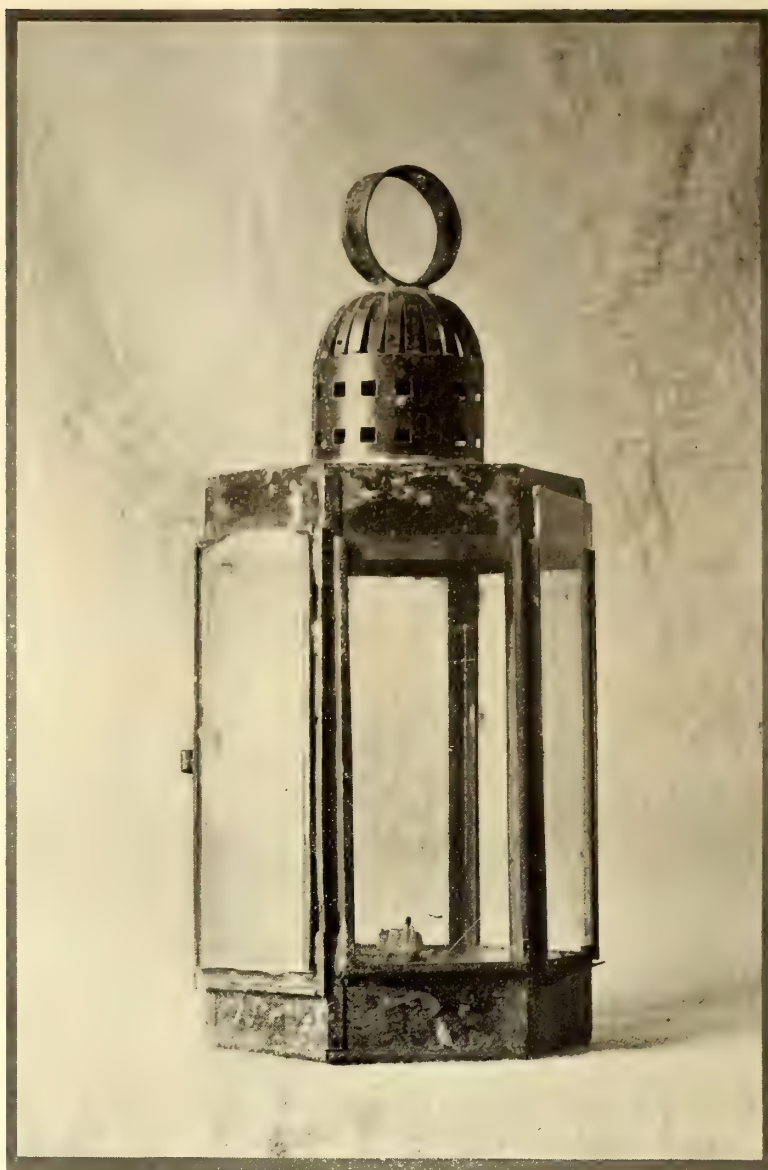
Ship Lantern. Date, 1780



the second story floor from the entrance. On one side of the staircase were suspended from the ceiling, one or more lanterns, many of which were very elaborate. They were often designed with richly colored cathedral glass panels, set in frames of gilt or bronze. Candles were used at first for lighting these, but after 1774 whale oil lamps of peculiar shape were inserted into the lanterns. These lamps were sometimes made of glass, but more often were of tin or copper and had two burners to carry the wicks. In addition to this means of lighting, beside the staircase were placed "mural sconces" or "prongs" with three or four branches and holding candles.

This style of lantern was used only among the wealthier classes. John Hancock had one in his entry, and at Mt. Vernon was another, which may be seen to-day in the National Museum at Washington, while Peter Fanueil speaks of others of this type in an inventory in 1742.

The common perforated, or pinched lantern, which did yeoman service both in this country and in England for more than two hundred years preceding the nineteenth century, is one of the most interesting styles. Candles only were used in these lanterns, and their feeble



Hall Lantern. Date, 1798

light shone out through innumerable apertures punched in the tin from the inner side. This was to turn the edges outward and make the lantern designs more decorative. Often the holes were arranged in fanciful patterns, scrolls, crescents, stars, or interlaced triangles. One can easily imagine one of our forefathers treading the darksome way to evening service or special town meeting, with such a lantern in his hand.

As late as 1798 we find that these old lanterns were still used in the country districts near New York, where the darkness and bad roads made them a necessity. To-day, however, unless in some country district, they are rarely seen.

Harking back to the origin of the lantern, we find that on the fifteenth day of the first month in the Chinese New Year, there is held a "Feast of Lanterns." The streets and houses are decked with hundreds of paper lanterns of every conceivable shape and gaudy coloring. Some of them are thirty feet in diameter and so constructed that a whole com-

pany of friends can be entertained inside the globe. Covered with silk, and adorned with vivid paintings of birds and flowers, many of them are of great value.

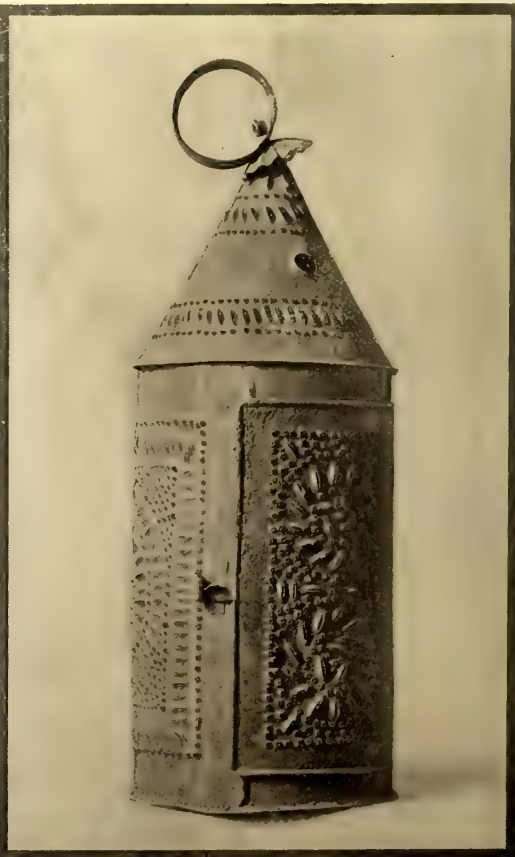
The picturesque effect of these lanterns can well be im-



Hand Lantern, 1780



Watchman's Lantern, 1720



Pinched lantern, 1700



agined, as the city is hung with thousands upon thousands, varying in size and shape, hanging from the low houses, the leafy trees, or the bamboo poles.

In the Holy Bible, lanterns are mentioned and doubtless were in common use among the Hebrews. It is thought that they adopted this form of light which was used in Egypt, after their period of servitude in that country. The earliest representation of a real lantern was found in a fresco upon the walls of an Egyptian tomb. This shows a soldier carrying, suspended from a staff, a lantern of simple iron framework, covered with a cylinder of oiled paper resembling the more primitive Chinese lanterns.

The Greek poets speak of this kind of lighting and all agree that Diogenes in his search for an honest man in the city of Athens, carried a lantern, but of what design we are not told.

The best and most transparent horn lanterns, according to an ancient Roman writer, were brought across the Mediterranean from Carthage. This writer furthermore states that "when a wealthy man doth go abroad by night, a slave who is called the lanternarius or servus prælucens, doth walk before his master, bearing a lantern to light the way." The famous Latin poet, Martial, writ-

ing in the year 80 A.D., tells us that lanterns in that period had slides which were made from bladders as well as from horn.

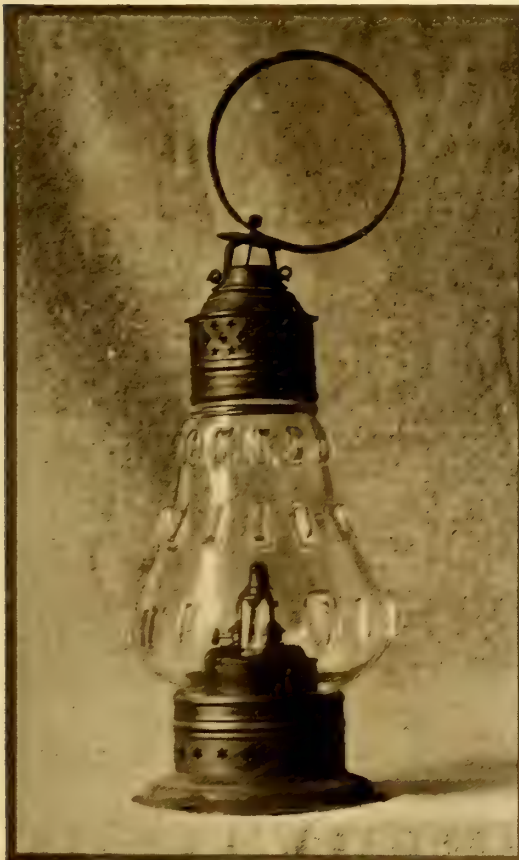
A bronze lantern has been found in the ruins of Pompeii, and another at Herculaneum. Both of these are of cylinder form, and are supplied with bronze lamps, with slides of transparent horn. The handles are bar shaped, attached by a chain, while a sliding door gives access to the lamp proper.

Many of the old wood engravings that depicted historical events taking place in the latter part of the sixteenth century, show pictures of lanterns, both those which are used for lighting the streets and those which were commonly carried by hand. There is no doubt, however, that they had been in use in England long before this, for we read that the Lord Mayor of London, in the year 1416, issued an order commanding "that lanterns with lights be hanged out on Winter evenings betwixt Hallontide and Candlemasse."

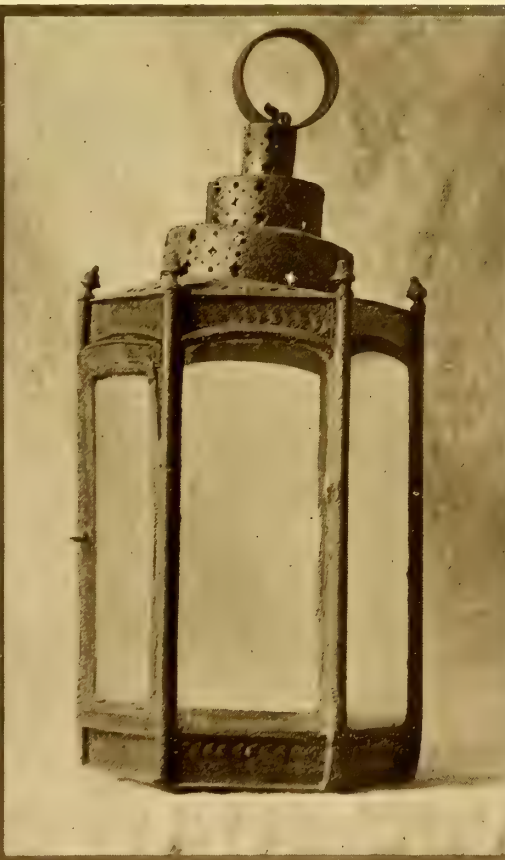
In his plays, here and there, Shakespeare refers to lanterns, which goes to show that they were used during his lifetime. Within the pages of a certain old diary, written in 1712, notes are also found showing that lanterns hung all the way through Hyde Park to the Queen's Palace.



Ship Lantern. Date, about 1700



Hand Lantern, 1800



Hall Lantern, 1770



Ship Lantern, 1720





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## LIGHTING OF THE HOUSE IN SUMMER

By George Crane

**T**O write of the lighting of the house in Summer sounds, perhaps, quite like giving a bit of needless advice, and you will be apt to say, "Why light a house in Summer when hot evenings come and out of doors is the place and not indoors?" This is quite true, it is admitted, but perhaps a few suggestions will be helpful to those who wish to remain indoors.

If there is one thing that is annoying it is to be sitting quietly on the porch enjoying a Summer evening, then to go indoors and have to hunt about for a match to scratch or a button to press, because the idea that a light must mean heat and that heat, an added dread to the Summer night, must be done away with. There is absolutely no need to carry this notion to extremes the way some do and I do hope these suggestions will add light on the subject and, at the same time, to a too often dark and rather gloomy interior.

Let us suppose the evening is hot and humid and that what little life there is in the air is to be found on the porch or lawn where we wish to sit. Before leaving the living-room it would be a wise plan to go to the hall closet and on the shelf will be found a box containing numerous all-night candles, the kind that are used in sick rooms, where little light but a very long one is desired. There are three or four very decorative candle lamps in the form of a lotos flower on tall highly polished stands with shades of rice paper, white not cream. In these the night candles are placed and lighted. One is put in the living-room, one in the hall and one in the library. The rooms are at once filled with a soft diffused radiance that saves the house from having the appearance of a gloomy cavern and, at the

same time, this method of lighting will not heat the rooms. Upstairs these lanterns may be placed in the bedrooms or simply in the hall. In the Summer time the Japanese light their houses in this way so why shouldn't we? Another

very attractive and decorative way of lighting is that of the hanging lamp. A variety of hanging lamps may be found in our large shops and if one is really anxious to give a note of the good old days to a room, an antique shop will often produce a very decorative and delightful lamp of this sort. Let us say we cannot find what we wish in the way of a hanging lamp and see what we can make to answer the purpose instead. Buy several good sized gold fish bowls. Perhaps various sizes will look better when used in a house in any number. Have a carpenter turn some stands in plain moulding, resembling the teakwood stands, that one sees in shops. Paint them with black Japalac, glossy finish, and set the bowls on the stands. If you are particular and do not wish the table top scratched, paste a piece of felt on the bottom. In the bowls place a plain finger bowl filled with oil



A hanging candle lamp for the hall-way of a Summer cottage



An iron side lantern of distinctive design

such as is used in altar lamps and let as many little tapers float about as can comfortably do so and when these are lighted the effect of the bowls all aglow is very charming. It will surprise you to see how much light will come from these little flames and how very little heat they give out. If you are clever with the brush, a design in oil paint can be applied; but the chief charm is, I think, in the light showing through a clear crystal bowl. Lamp shades made of black wood with the openings filled in with rice paper and covered with Japanese stencils make very effective and satisfactory lighting. The plain bottoms of the inverted ceiling lights may be made a decorative feature by placing Japanese shades on them with the panels filled with some decorative silk or paper, as the case may be, and hung from the ceil-



ing with colored silk cord. For a room that you do not wish to light with a bright light and in which, at the same time, you are desirous of producing an effect, let me make the following suggestions that I think will appeal to those wishing a pleasantly softened light. Have several Japanese prints framed in a black frame and on the backs nail a box frame about three inches deep, forming a sort of shadow box. These can be hung on the wall like a picture. The little shelf at the bottom can be used as a stand for two little oil lamps or tapers. The effect of the light showing through the translucent paper is most pleasing and very striking. This means of lighting is especially delightful in a dark corner. Have several small holes bored in the bottom and top for ventilation and draught. Japanese stencils may be shown in this way to good advantage, using rice paper as a background. Side brackets are always the most satisfactory way of lighting a room, especially when the flame is turned down to resemble the flame of a candle, or when little electric light bulbs are used to obtain the same effect. Yellow silk for shades is a good color and in Summer a change to green or cream might be wise.

In rooms where the greenish-yellow light is used a shade of yellow will soften the glare and give the effect of gas or lamp and at the same time not noticeably decrease the light. Brilliant lights in the summer are not conducive to a feeling of coolness. The old-fashioned oil lamp, after all, gives the most satisfactory light, but of course with it goes, hand in hand, the constant care. Fortunately electricity has solved the problem and now the lamps are used for the same purpose but with different internal workings and I do think the result is most satisfactory and the effect quite as pleasing, minus the trouble of oil and wick cleaning. For Summer home, lamp shades made of old-fashioned white shelf paper, with its lace-like edge are most effective and especially when flowers are cut from some gay chintz paper and pasted on. They remind one of the old-fashioned bouquets with their formal white paper ruffles. These are particularly charming for the table candles and are very easily made over the forms that are found in the lamp departments of our shops. The shelf papers come in yellow, blue, green and pink as well as white. The last is, perhaps, the best as a background for the flowers. Iron side lanterns are very decorative with their little doors of leaded glass or plain glass and the ironwork in Gothic or early English design. Sometimes the design is Saracenic and colored and the piercings backed with colored glass so that the light from the electric candle or bulb shows through and the effect is rich and highly agreeable. Very effective are the wooden lamps turned into some graceful shape by the carpenter or craftsman, allowing

for a screw top in which a glass bowl is screwed or a cup-shaped top fashioned into which a bowl is set. These lamps can be painted any color to harmonize with the room where they are to be used and decorated in a natural or conventional design. Black is particularly striking with the design in dull gold after the Chinese manner. A shade to harmonize with the base is used and the result is most satisfying. Especially suggestive of the Summer days is the wicker lamp shade with its filling of various colored silks. The wicker frame may be either natural or stained or

painted a color to suit the situation. Brown or green are as a rule most suitable and perhaps more lasting. The filling may be varied. For instance, in a room where chintz is used, let the shade be filled with chintz or even with paper to carry out the color scheme of the walls. Rice paper with a stencil design in black is very attractive, also a grass cloth with coarse weave shows to advantage. Shades made of the yellow stencil paper are charming, especially when cut in some pleasing design, allowing the color of your background to show through. The shade is generally cut in one piece and fastened together with little brass-headed

paper clips, doing away with the glue that sooner or later becomes dry with the heat and falls apart. These also make charming shades for the table candles and shed a becoming light. They can be used over any color that one finds in the usual silver set. A stencil may be outlined so that the design will be decorative by daylight as well. What has been said regarding the lighting of the Summer home is more or less in the hands of the amateur who, with a little skill and patience can produce charming effects. The professional, of course, has the brightest side to work on, but the amateur with taste and clever fingers can produce quite as charming an effect and, when originality steps in as a companion to skill and taste, let the professional take care. Let me give the readers of this article a bit of advice that I have found to be most true. Don't flood your rooms

with light as you then destroy the shadows and soft tones that help to make an unattractive room livable and an attractive room charming. Too much light destroys all color value.

One should not allow the color values to wander away from a room but if your lighting is brilliant this will happen and the room at once becomes uninteresting. The objects placed about will cast no shadows and they themselves will become flat and strange looking. The corners of the room will assume the appearance of a cool shady pool in the glare of a noon-day sun, losing its mysterious depth and color. In other words, a brilliantly lighted room sets everything to dancing and causes unrest. This, after all, is disorder and destroys one's enjoyment. Artificial light or daylight, both can be over-encouraged.



Copyright by W. D. Paddock, 1907

An attractive Summer lamp may be made at home by procuring a gold fish globe and fitting it as described in the text with candles as shown in this diagram



Copyright by Willard Dryden Paddock

An artistic table light fitted for electricity. The figures are bronze and the shades are skillfully fitted shells. In place of electricity, paraffine balls (which will burn over two hours and can be refilled) may be used





## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith



### THE GARDEN IN JULY

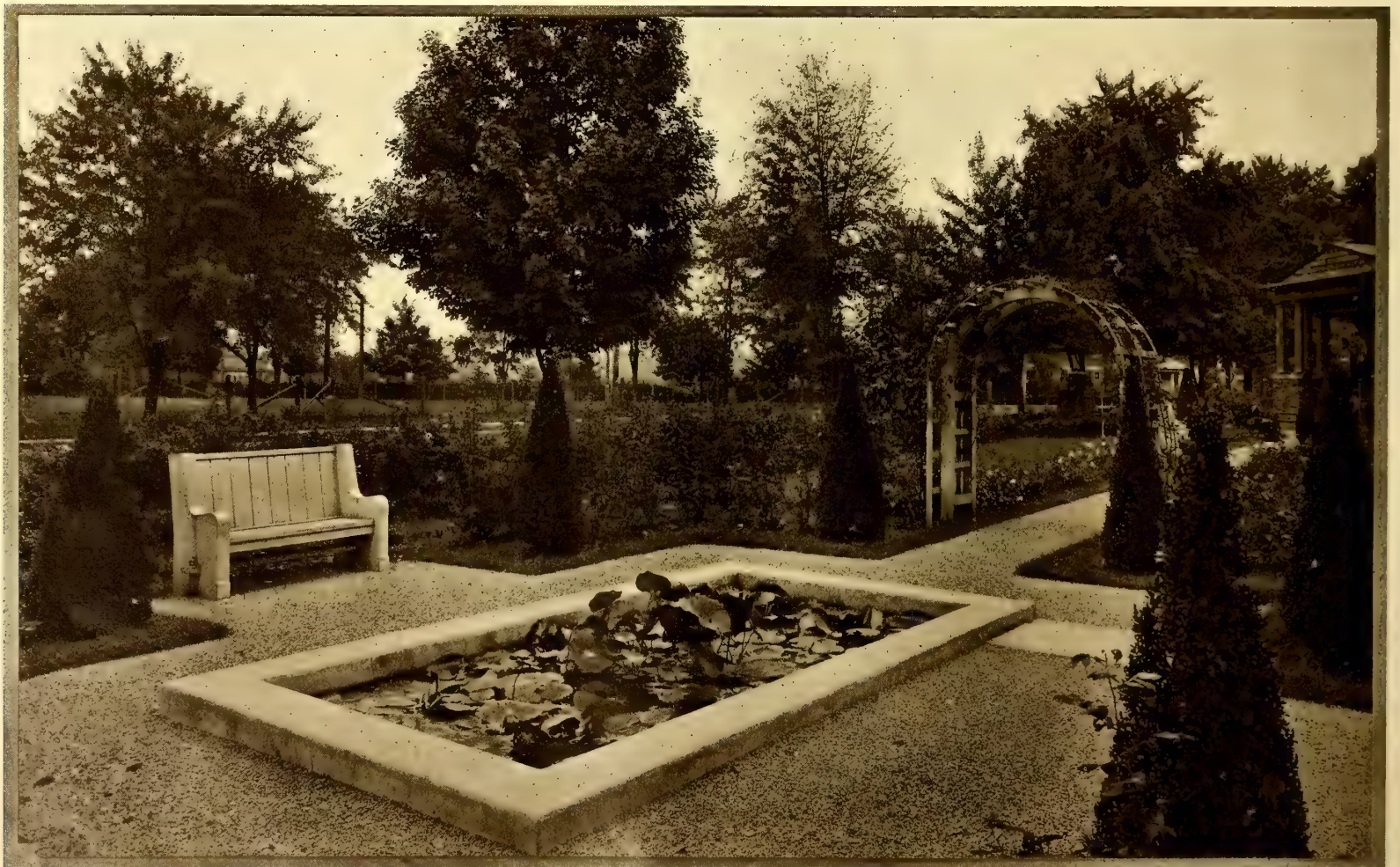


OW the gardens of our happy anticipations are unfolding their myriad beauties. We look around the garden plot with satisfaction. Even though here and there we find something that is disappointing it should only inspire us to continued effort if our enthusiasm is from the heart. Gardens come and go in one sense, but in another and their truer sense they are ours forever. Perhaps July finds us regretting some planting mistake, some neglect, or some forgetfulness, but we who love our gardens will promise ourselves to profit by our mistakes and as the seasons follow one another and are multiplied by the years we shall find a certain satisfaction in knowing that when, at last, we have attained the mastery of garden-craft all our little failures in the past have helped us the better to acquire a sure knowledge of garden-making in all its diversities.

**J**ULY will find Aquilegia still blossoming and Achillea, Bachelor's Button, Globe Amaranth, Heliopsis, Lava-

tera, will be claiming the month as their own, sharing it with Balsam, the Bellflower, Coreopsis, the Evening Primrose, Larkspur, Love-lies-bleeding, Morning Glory, the Nasturtium and many other old time favorites, not the least of which is the Petunia which is again to be in fashion. Many of the herbacious plants such as the Dahlia and Gladiolus and also Roses should be staked if this has not already been done. Perhaps no phase of the flower-garden care is more apt to be overlooked by the garden beginner than the attention of this sort which should be given early in the season to all those plants which will come to require some support other than their own stalks.

**T**HERE will be pruning to attend to this month. Roses (the hybrid perpetuals) should be cut back some five or six inches after the June blossoming is over. After this with watchful care and proper fertilizing you may succeed in inducing the appearance of a second blossoming this same season. Such flowering plants as Cosmos, the Dahlia and Chrysanthemums should be by forced "pinching" to conform to a more compact, bushy and more decorative growth than they would if left to their own development. The



A garden should not only be attractive but it should be comfortable as well





Slat-back garden bench



Garden "Motto" bench

prolific bloom which makes the successful flower-garden so attractive is not alone a matter of chance or accident. Nearly all flowers if left to blossom and wither in due course on their stalks soon go to seed, a process that taxes the vitality of the plant and soon discourages any succession of bloom. In order to maintain a colorful garden the flowering annuals, especially such as Pansies, Sweet Peas, Marigolds, Morning Glories, Four-o'clocks, Petunias and Verbenas should be picked every day.

### ARTISTIC GARDEN SEATS OF WOOD

Photographs by Mary H. Northend

**G**ARDEN seats are the most important articles of garden furniture, and are made of various materials—limestone, marble, concrete and wood being principally used.

Of these the last is the most desirable, as it is low in price, artistic, and wooden garden seats can be home made. If pretty rustic effects are desired, cedar or locust, with the bark left on, can be used to advantage, and cypress is also most satisfactory.

For these, odd bits can be used and if the designs are carefully worked out by persons having artistic ideas, the results are very gratifying. Pretty seats can be made of slabs or strips of wood which are arranged on frames, and when painted will last for years.

There are many different styles in garden seats, some being mere chairs which will accommodate one person only, while others are longer with a circular effect. A third type has a double seat which will seat four people. For comfort, all these should have high backs and low seats. Many interesting and attractive garden seats are shown in the shops.



Garden furniture constructed on strong and durable lines but artistic in effect





## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE

### SOME HINTS FOR OUTING LUNCHEONS

By Elizabeth Atwood



ALL my life I have been in the habit of putting up what I call picnic luncheons—sometimes to put in the very smallest space possible, at other times taking dishes for cooking and food to heat or to cook. I am afraid that my old fashioned picnic luncheon in which a large pan of baked beans was the main feature, would hardly be desired—but you might do worse.

In these days of the portable "fireless cooker" to keep things hot and the patent bottles to keep drinks cool as well as hot, one need not feel limited in the selection of articles to take.

There are some rules which should be followed: Never put sandwiches together at home if you can possibly avoid it. Have your bread cut thin, and buttered on one slice, the second slice to be left dry. Roast beef put in a sandwich at eight in the morning is not at all tempting in appearance by one or two o'clock. But if the roast beef is sliced thin, wrapped in paraffine paper, and then placed between the slices of bread at luncheon time, it is a very different thing indeed.

There are various sandwiches. Almost any meat left from dinner the day before may be converted into the most delicious sandwich. If in a too ragged shape to slice, mince it up very fine, add mayonnaise dressing, and before mixing, rub the dish with a clove of garlic cut in two. It may need more salt and pepper, for a sandwich filling should be highly seasoned. Canned chicken may be prepared in this way. Put into a glass jar in which dried beef or bacon are put up. Just before luncheon is served, open the slices of bread and butter (which will not cling as they would if butter had been put on both sides), and spread with the prepared chicken.

Eggs and sardines make very good sandwiches. Cut six hard boiled eggs (which have been boiled for twenty minutes), into halves, and separate the whites from the yolks. Chop the whites very fine and put the yolks through a ricer or coarse strainer. Remove the bones and skins from a dozen sardines, add sifted yolks and mix to a paste with a little olive oil, and season to taste

with salt, cayenne and lemon juice. Mix in the chopped whites, and pack in a glass jar to carry. Cut thin slices of bread into rounds with a biscuit cutter and sauté in fresh butter until a delicate brown. Have these thoroughly cold before packing and spread when luncheon is served. Butter-thins or any crisp unsalted cracker spread with this mixture add variety.

Brown bread sandwiches are much liked by nearly everyone. To make a very fine-grained Boston brown bread, take one cup each of white flour, graham flour and corn meal; one and a half cups of sour milk, three fourths cup of molasses, one teaspoon of soda and one of salt: Mix the dry ingredients, add the molasses and sour milk in which the soda has been thoroughly dissolved. Put into baking powder cans to have the small rounds for slicing. Boil for three hours. Make the day before so as to have well cooled. Slice as thin as possible, butter well and add lettuce or cucumbers with mayonnaise or not, as preferred.

I have found nut loaf very popular and as it keeps well it is a good plan to have it on hand when picnics or drives may come up suddenly. Take one and a half cups of flour, two cups of graham flour, one half cup of corn meal, one half cup brown sugar, one half cup molasses, one pint sweet milk, one cup walnuts chopped but not fine, three teaspoons baking powder and one teaspoon salt. Bake in long tin for forty-five minutes in moderate oven. Cut in thin slices and spread with butter, putting a little jelly between the slices.

There are two sweet sandwiches which are very delicious. Take maple cream which may be bought at any first-class grocery, and mix in walnut or pecan meats. If you can get them, butternut meats are really the best to combine with maple. Crab apple jelly spread on bread and sprinkled with chopped walnut meats never goes begging. Try this to see if it is not fine to lunch on.

It is always well to take extra supplies with you for the unexpected addition to your party. Two or three boxes of crackers, a box of sardines, a tumbler of jelly or some nut paste. Of course, pickles, olives, radishes and cheese.

A picnic luncheon is never complete without deviled eggs. They seem to stand in the position of potatoes at dinner, one never tires of them. Boil the eggs twenty minutes. Chill in cold water just enough so that you can handle them. Remove the



Photograph by Mary H. Northend

Suggestion for a Fourth-of-July luncheon table decoration.



shells, cut in half and take out the yolks. Have a bowl ready, the sides having been rubbed with onion or garlic. For six eggs put in a teaspoon of butter; the yolks will have heat enough in them to melt the butter. Add salt, pepper, mustard and vinegar to taste. Mash together with a spoon. Fill the halves rounding and when cold wrap in paraffine paper. I keep my paper egg boxes for carrying deviled eggs. The hostess should prepare these herself for it is only the nicest blending which makes them a success. I can tell you how to do it but I have never measured the seasoning.

We all like to have something sweet in the shape of cake but here care and judgment must be used. It is not appetizing to have a musty looking cake some too light, so one should prepare the kind which will bear the wear of travel. Little spice cakes are always good and gentlemen usually enjoy them. Take one egg, two thirds cup of molasses, two thirds cup of sugar, one heaping teaspoonful of soda; two thirds cup of melted butter, one cup of milk, two and a half cups of flour with an even teaspoon of cream of tartar and a half teaspoon of salt; a tablespoon of mixed spice and a tablespoon of vinegar. Mix in the order given and bake in small tins. A half cup each of raisins, currants and flour make these cakes even better in every way.

There is nothing finer than our old fashioned sponge cake. I make it the afternoon before, and the icing keeps it moist. Separate and beat very stiff the whites of five eggs and a teaspoon of salt. Beat the yolks thoroughly, add to the whites and beat again. Add a cup of sugar and half a teaspoon of lemon or almond flavoring. The last thing, fold in an even cup of bread flour. Have the pan ready that there may be no delay. Bake in very moderate oven for forty minutes, or until it begins to shrink from the pan. When cold spread with thin icing made of one tablespoon of milk or water, a few drops of the flavoring used in the cake, and confectioner's sugar enough to make the thickness of rich cream. Sprinkle the top with chopped nuts and press lightly into the icing.

Gentlemen always like my little mince pies. Take the muffin tins and line with pastry. Put in one tablespoon of mince meat in each, and moisten the edges with cold water. With the cover of a pound can of baking powder cut out the tops of the pies pressing well against the sides of the tin. Prick three or four times with a fork to let out the steam.

The matter of drinks is the most serious one when considering transportation. The drinking cups or tumblers are heavy and may not be burned up. It is necessary to have a pail to bring water in, whether you walk or ride. I have tried, and never yet succeeded, in doing away with this burden. I may lighten it but cannot get rid of it.

Lemon punch is about the most condensed drink to carry that I know of. Take the juice of four lemons, or five if

they are a bit dry, and two cups of sugar; put into a quart jar. Fill up the jar with tea. Shake until the sugar is thoroughly dissolved. When ready to serve, put a portion into each tumbler and fill with water. It is so refreshing that one is repaid for the trouble caused by the carrying.

Orangade is equally refreshing. Take the juice of six oranges and three lemons and add three cups of sugar. Mix well the day before, stirring occasionally to make a smooth syrup. This may be bottled and a little put in a drinking cup, then filled with water when serving luncheon, or a large pail may be taken and all prepared at once. Orangeade always calls for a third lemon juice.

If one is an ardent picnicker it is necessary to have a suitable equipment. There should be paper napkins in abundance, and plenty of paraffine paper, which may be bought at the bakers along with the small paper plates. These serve for after-luncheon fun as well as convenience in packing and handling the food. A small fire adds interest to an outing. I always plan the packing of the food in boxes, so that if an expedition is to be on foot, each trumper can carry a part. When we finish, everything is burned or buried under rocks. One should never leave an untidy camping ground for others to see.

The luncheon which one takes in a carriage or an automobile may be much more elaborate. With an

alcohol lamp, a chafing dish or a camp fire, this type of luncheon becomes capable of improvement. With the paper plates it is not at all difficult to have a salad on a picnic. Wash the lettuce, then place back as much in the shape of the head originally. Wrap in damp paper and put in the large pail you are taking for the drinking water. A piece of ice may be wrapped in a paper and put in the bottom of the pail with the lettuce on top. Carry a bottle of French dressing or mayonnaise made just before you leave home. By shaking, the dressing will be found to be all right.

There is so much joy in a meal taken in the woods, on the water or wherever you elect to lunch at luncheon hour, your appetite is so keen, your spirits are so gay, and it is a pity we do not get more days like these, drink in more ozone, and, in this manner, brighten and lengthen our lives.

## HOME, SWEET HOME

(Continued from page 236)

very lovingly on the rude little attic at the top of the house where so many happy hours were spent. It is here that the veneer of centuries falls away and you get very near to the heart of the old house. Very homely and plain is the rude back stairway—it is almost perpendicular—that leads you thither, but fine in its simplicity and strength.

Bare of lath and plaster are the massive cedar timbers of which the house is built. You note the heavy beams with

### MARSHMALLOW CAKE

By Mary H. Northend



*Marshmallow Cake.* Cream one third cup butter, gradually beat in one cup sugar. Sift together two and one half teaspoonfuls baking powder, one and one quarter cup of flour, one half cup cornstarch, and add alternately to creamed mixture, with one half cup of milk; then add one teaspoonful flavoring and fold in stiffly beaten whites of three eggs. Frost with the following: Heat two tablespoonfuls milk and six tablespoonfuls sugar over fire; boil six minutes without stirring. In double boiler heat one quarter pound cut marshmallows; when very soft, add two tablespoonfuls boiling water and cook until smooth. Beat in hot sugar, keep beating until partly cooled, then one half teaspoonful vanilla. Use at once, spreading generously over top and sides. Dot with maraschino cherries, as shown in the illustration.



the mark of the adze still in them, the stout oak and cedar pegs pinion the joists and low hung rafters, now bronzed and mellowed with age, but as sturdy and strong as when first cut from the virgin forest. Here, despite the fact that more than 200 years have passed over its head, the room remains precisely the same as when Payne was a boy. Here we know past all imagining, he must have played as all boys have played in attics since attics were made. Out of the tiny window he must have looked on the pink blossomed orchard and drank in deep draughts from the sea.

We are glad he had such a home, for every home is sweeter because of it. We are glad he wrote the song, for the world has been enriched and ennobled by it. "We raise monuments to all virtues," writes a friend, "let us keep this one sacred to that little heaven upon earth which shines through the gloom of so many darkened lives like a beacon light. John Howard Payne is not dead, so long as Home, Sweet Home is sung, his will be an ever-living presence."

XX

## A CLUB COLONY OF HOMES AND GARDENS

(Continued from page 245)

XX

Latin country from which the architecture was borrowed.

But though Water Witch may occasionally imitate the architecture of alien lands it has a history quite its own, for it was in this neighborhood that J. Fenimore Cooper placed the scene of his novel, "The Water Witch," and at the foot of the hill the ruins of the old villa, "Lust in Rust" (Pleasure in Idleness), is still to be seen. It is interesting, too, to know that this property, together with Sandy Hook, was sold to the Hartshorne family by the Indians who reserved for themselves the rights to come to Sandy Hook to gather the beach plums and catch weakfish.

Places are like people in that one cannot really know them on short acquaintance. A member of the Water Witch colony will tell you when the birds return in Spring, their names and the songs they sing and how lovely the arbutus is in April. He will point out the dogwood trees which in May are covered cloud-like with white blossoms and show you where the laurel colors the woods in June.

The peace of the surrounding woods adds to that sense of security that comes to dwellers in high places, and only twenty miles away the light from the tower of the Singer Building shines out reminding us of the City that slumbers not nor sleeps.

XX

## IVY COURT

(Continued from page 250)

XX

face while others are quite smooth. The entrance door is a detail which has marred many an otherwise good exterior, but here they are well designed and treated in a most artistic manner, and they add tremendously to the appearance of the façades.

All of the houses have entrance vestibules, which do away with the unsightly makeshift stormdoors, which are so frequently seen in the Wintertime, when a country house has not been provided with a vestibule.

The question of out-of-door living during the Summer months has been solved by the open terraces, after the Italian fashion, or out-of-door living-rooms, and a few of the houses are provided with both. Such an arrangement is far better than the old-fashioned covered verandas which ran across the front of the house, and kept the sunlight from the principal rooms during the Winter months when they most needed it.

The out-of-door living-rooms are designed so that they

are really part of the house, and they, as well as the terraces, are paved with red Welch quarry tiles. They do not have that objectionable detached appearance, and can easily be enclosed with glass in Winter so that they can be used all the year round.

The floor plans in the houses are much the same and provide for a vestibule, hall, living-room, averaging 14x24 feet, dining-room, pantry, and kitchen on the first floor; four bedrooms and a bath on the second floor; and two servants' bedrooms and a bath on the third floor. All of the modern conveniences in the way of lighting, heating and service, such as one naturally expects to find in modern houses, have been installed. Ample closet room, dear to the heart of the housewife, has been provided, and some of the bedrooms have two closets. All of the rooms are rectangular which always greatly facilitates the problems of interior decoration and the placing of the furniture to the best advantage.

The house shown at the top of page 250 is an excellent type of small house of fireproof construction. Its architecture has been greatly influenced by that of the villas of Italy. The stucco is very light in color which effect was obtained by mixing marble dust with the cement. The roof is of red tiles. Variety is given to the design of the façade by the arched and sunken panels which frame the French windows and the entrance doorway. Various colored tiles, having a matt glaze, have been imbedded in the stucco in a simple arched design, and in the center has been placed a medallion of colored marble. Another Italian feature is the tile-paved open terrace in front of the house which is readily accessible from the living-room, through the French windows. A long cement bench adds to its attractiveness, and evergreen trees in terra-cotta vases flank the entrance door. The living-porch is connected with the dining-room and is paved with tiles. It can easily be enclosed in glass and makes an ideal breakfast room at any season of the year.

The exposed woodtrim and shutters are painted a blue-green, and the well designed leaders add to the general good effect.

The house illustrated on page 249 is of rough cast cement, with a slate roof of green and purple slates mixed, just as it comes from the quarries, and laid like shingles. The shallow baywindow in the sitting-room, with its sloping roof and many-paned windows, is an attractive feature, both as viewed from within as well as from the exterior of the house. The lattice to support the climbing vines gives a decorative quality to the façade, which one would not think could be obtained in such a simple manner. The little iron balcony on the second floor is an attractive detail, another feature reminiscent of the Italian villa.

In front of the house is an open paved terrace edged with clipped box.

This house is of gray stucco with woodwork and shutters of dark brown.

The perplexing question of how to design a double, or semi-detached house, that will have unity of design and not look like two detached houses simply clapped together, has been satisfactorily solved in the double house illustrated on page 248. This house is of gray stucco and the exposed woodwork has been painted buff. The treatment of the roof lines is wonderfully successful and holds the design of the house well together; the roof lines of the wings being repeated over the two covered verandas. The wrought iron balconies, supported on iron brackets, add distinction to the doorways and break up the monotonous front of this double house successfully.

The solid entrance doors, with their strap hinges of wrought iron and the little opening near the top, are all that an entrance door should be, for they have the appearance of being firm enough to keep people out as well as in.





## Collectors' Department

Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

B. P. C.: The pattern of the coverlet (photograph of which you send for identification), is variously designated in different communities. According to Eliza Calvert Hall, an authority on hand-woven coverlets, this pattern is called "Muscadine Hulls" in Georgia, "Double Muscadine Hulls" in Mississippi, "Double Bow Knot" in Kentucky, and "Hickory Leaf" in Rhode Island. These early coverlets are of great variety and interest, and a collection of them would be well worth the attention given to assembling it as the time is soon to come when collections of this sort will be sought for eagerly by our public museums which are, nearly all of them, lacking in examples of this delightful early handcraft.

M. N.: In the latter part of the seventeenth century, two of the most notable lanterns were used in Chichester, England. They were styled in vulgar parlance, "The Sun," and "The Moon." The larger of the two was "The Sun," which was used to escort a new Mayor, just after he had taken the oath of office, and also was prominent in processions when royalty came to visit Chichester. The Mayor's nightly rambles on all other occasions, were attended by "The Moon," a huge lantern twenty-six inches in diameter, covered with translucent plate of horn and lighted by eight candles placed inside.

A certain Lord Middleton, of Pepperharrow in Surrey, had a great moon lantern which was used for the same purpose. It was borne before His Lordship whenever he ventured forth at night, by a man on horseback, and was in use as late as 1750. Over the gateways of prominent citizens or the clergy, on market days, and during fairs and other open air amusements, lanterns were commonly displayed.

There is no form of collective interest about which so little has been written as upon the subject of old lanterns, and one reason for this is perhaps on account of its crude design, which makes it of little

interest to the average collector, save as an antique.

L. C. G.: Christie's, the famous London Fine Art auction room, was immortalized as early as 1781 in *Modern Manners* where the following lines occur: "But come to Christie's, make haste, John—All the bargains will be gone."

N. E.: The sword hilt of which you send the illustration clipped from a magazine is to be found in the South Kensington (Albert and Victoria) Museum, London. It was made for Caesar Borgia.

H. V.: The print you send is a process copy of an extremely rare etching of "Arlington House," London, which once occupied the site where Buckingham Palace now stands. Only four copies of the original are recorded in existence.

W. E. L.: A fine copy of the first edition of Oliver Goldsmith's "Deserted Village" recently brought some eighty pounds in an English auction room.

L. S. P.: The colored woodcut, of a portrait of Lafayette, full-length on horseback, holding a French flag, the Hotel de Ville of Paris in the background, by Pellerin (at Epinal) 1830 in large folio, is not of great value. This print in fine condition will bring about \$5 in the market. On the other hand the stipple printed portrait showing Lafayette full length, in uniform, standing, left hand resting on a pedestal, a sword in the right hand and in the lower left distance a view of an encampment, and bearing the imprint "Bce sculp. A Paris chez Bance" is worth fully \$100 if in fine condition. Of course there is great satisfaction in the possession of rarities and unusually fine prints, but the true collector appreciates the fact that prints of lesser value are often of even greater intrinsic interest. The true collector is one who has an absorbing passion for the subject matter of his col-

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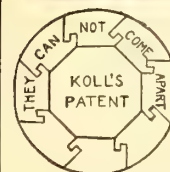
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lection while the other sort of collector is merely a gatherer of a few or many masterpieces of technical interest. You should be able to obtain a copy of the curious etching of Josephine being crowned by Napoleon, issued by Chereau, Paris, for ten or twelve dollars. There is a mazzotint of John Collet's painting "Paul Jones shooting a Sailor who had attempted to strike his colours in an Engagement." This measures 14 by 10 inches and was printed by Carrington Bowles, 1779. A copy would probably command from seventy-five to one hundred dollars if in fine condition.

B. P.: An unused copy of the United States Pan-American Exhibition two-cent postage-stamp (1901) with center inverted (an error in printing) is valued at \$300 at which price it is catalogued. An unused copy of the British stamp used by members of the Shackleton South Pole Expedition (which stamp consists of an overprint of the words "King Edward VII Land on the 1 penny carmine stamp of New Zealand, 1908) can be had for \$5. An unused copy will cost \$3. The local siege of Mafeking postage stamp issued in 1900 bearing a portrait of Baden-Powell is the three pence value printed in blue on blue paper. The issuing of this stamp is said to have incurred official displeasure in London. It is one of the "curiosities" of philately.

J. B. P.: The autographed letter of 1748 you submit is from the hand of the famous Chevalier d'Eon de Beaumont who held office at the court of Louis XV and adopted woman's attire. B. Pestrucchi, the writer of the letter in your collection from Old Windsor, in 1846, was Engraver to the Mint. You should be able to obtain an interesting George Sand autograph letter signed for two or three dollars. A fine autograph letter signed by Sir Christopher Wren would be fully worth \$100, though it might not bring so high a price in an American auction room.

E. A. G.: J. G. Soufflot, the subject of your engraved portrait by Bligny, was an architect of Paris, constructor of the Pantheon. The value of this print is about two dollars.

I. A. W.: Copper-nickel three cent pieces were issued from the United States Mint 1865 to 1889 inclusive. The bronze two cent pieces from 1863 to 1873. The first coins minted in America were the Mexican 1/4 R. of Charles and Joanna 1536-1556. These bear crowned initials on either side. The round brass coins of China "cash" pieces have the dynasty of issue indicated at the top and bottom of the coin. The character to the left and right may be interpreted as reading "Current Money." The characters on the reverse side denote the Mint.

B. E. C.: It is not possible to give an exact valuation of the Waterloo medals you describe, but the following are the average auction prices they have brought in recent important sales abroad: Waterloo 3rd Batt. 14th Regt. Foot £3-6; 1st Batt. 52nd Foot Regt. £2-6; Staff Sergt. Royal Horse Art'y. £2-10; Dragoons (Scots Greys) £6; 42nd Highlanders £5-5; Coldstream Guards £3; 3rd Batt. 1st Foot or Royal Scots £3. Naturally there are more collectors of Wellington medals

abroad than in America but as dealers in America are, likewise, less apt to have such medals commonly in stock there should not be a great divergence between the average sales prices abroad and dealers' prices in America. The true collector never collects merely with an idea of disposing of his collection at a profit as soon as it assumes fair proportions, and therefore the fact that it is, generally speaking, easier to buy an object than to sell it should not discourage the collector from pursuing his favorite hobby. As collecting coins and medals has been a favorite hobby with many collectors throughout several centuries it has come to pass that the majority of coins have more or less fixed market or selling values. Naturally the dealer is a less prodigal buyer than he is a careful seller and occasionally one meets with a patriarch in the profession who will tell the collector with a coin or medal to sell that there is no particular value attached to it, that as the demand for such things is slight and therefore the expenditure for the supply must be as light upon his part. Of course there is much to be said in line with his philosophy though once he has acquired the object of his indifferent solicitude its value is apt to be advanced many hundreds per cent when one comes to be buying it again. In common with everything dear to the heart of collectors both coins and medals must be acquired because one is interested enough in them to take them when he finds them, for what to one collector's interest will appear a bargain to another's will seem an extravagance.

C. H.: You will pardon the Editor of the "Collectors' Department" if he suggests that you are confusing the merely curious with the intrinsically worth collecting.

M. V. G.: In reply to your enquiry concerning Ceramic Collections in Washington museums, the following may be of interest:

A. B. L.—The stein you speak of is undoubtedly Bohemian glass made about 1850—possibly earlier—value about \$50. Both old and modern Bohemian glass is very plentiful.

J. B. J.: The pewter teapot marked "Dixon" is of very little value. The mark determines that. Regarding the pewter pitcher with "Army and Navy" marked on front, it is necessary to know whether this is engraved or stamped.

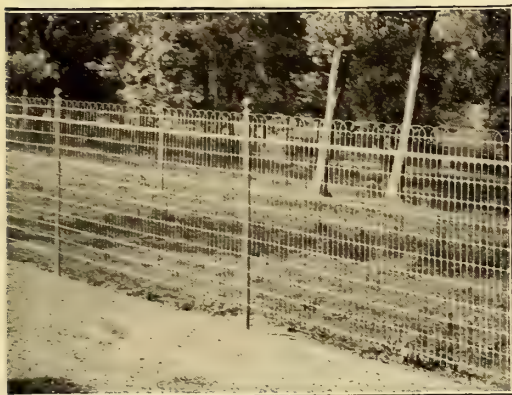
T. P. S.: If the two pieces of Bennington pottery you describe are about six inches in length and correspondingly high they would be worth \$35 a pair, if in good condition. If of greater height they would be worth up to \$75 a pair.

N. M. R.: A collection of china and pottery is now on display in the East hall of the National Museum building.

This exhibit has been deposited in the Museum by the widow of Rear Admiral Francis William Dickens, U.S.N., and represents a painstaking and life-long labor of the Admiral. Being especially interested in history and the application of the pictorial arts to ceramics, the Admiral began at an early date to assemble the collection which now ranks as the most com-



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plete of its kind in America, if not in the world. There are about 450 pieces in the exhibit, chiefly of English manufacture, comprising for the most part plates, cups, saucers, pitchers, mugs, and many other odd and unique dishes of different periods, decorated with scenes, portraits and inscriptions of historical significance.

In this collection will be found how well the ceramic art lends itself to the preservation of historical records. Entirely different from the old Egyptian papyri and manuscripts, the delineations of historical scenes on these plates and dishes are as fresh as upon the day they were baked. In the ceramic art there is no fading of the colors, no decaying of the material, and the plates and plaques, unless broken, preserve intact to posterity whatever may be depicted on them.

At present the collection is installed in six pier cases arranged around the hall in which the “period” costumes are to be placed. Conspicuous among the pieces of pottery are several examples of White House china, especially those which relate to Washington, Jefferson, Madison, Monroe, Jackson, Harrison, Pierce, Lincoln, Grant and Hayes.

Another series relates particularly to the history of the United States and shows scenes from the Colonial Wars, the Revolution, the War of 1812, the Civil and the Spanish Wars. Two pieces of pottery represent the treaty made by William Penn and the Indians, and not only commemorate that event, but give an idea of the odd conception of Colonial scenes formed by the English potters of the eighteenth century.

Another interesting object is a Mormon communion plate of porcelain, representing the Mormon Temple of Nauvoo, and the Angel Moroni whom it is said showed Joseph Smith where the Bible was hidden. The border is encircled by the names of the president, Brigham Young, and twelve apostles of the church.

In commemoration of the Great Fire in the city of New York, December 10, 1835, there is a plate done in black, showing in the center the Merchants' Exchange Building burning, and men working hand-engines, surrounded by firemen, watchmen and spectators.

Of plates and dishes relating to the Colonial and other wars, there are examples illustrative of the exploits of McDonough, John Paul Jones, Captain Hull of the “Constitution,” Stephen Decatur, General Jackson, Commodore Preble, George Washington, Oliver Hazard Perry, Lafayette, Benjamin Franklin, and others.

It is reported that many pieces of the set of Lincoln White House crockery were found by Admiral Dickens in an old Washington auction shop located on the corner of Ninth and E Streets, N.W., a number of years after all parts of it were supposed to have gone out of existence. The same style of dishes is still in use in the White House, and there are a few of the original set on display there. This set was originally ordered by J. W. Boteler in 1861. This set is of the finest French porcelain, having a border of deep plum color with delicate lines and dots of gold; the outer edge slightly scalloped and decorated with a half-inch open pattern in gold lines. In the center is a spirited conception of the United States Coat of Arms, on a background of clouds, and below, the motto “E Pluribus Unum.” Oddly enough there is also in the collection a sample of the china ordered for the executive mansion of the Confederacy, at Richmond, which never served its purpose.

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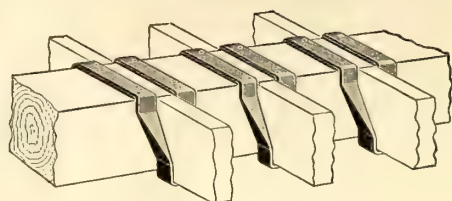
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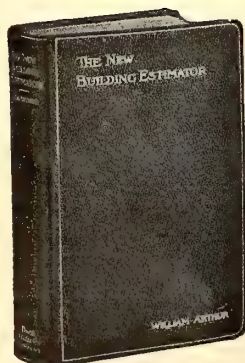
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Collectors are invited to send short descriptions of their wants and offerings to the COLLECTORS' MART. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

**Wanted:** Old advertising announcements prior to 1820. P. H.

**Wanted:** Copy of "The Bewick Collector." "

**Wanted:** Old books printed in Philadelphia before 1785. N. E. H.

**Exchange:** Fine collection of old and rare California Indian baskets. F. M. G.

**Offered:** Fine proofs by the best American wood-engravers; also portraits of Lincoln, Washington, Franklin, etc. B. J. G.

**Offered:** Collection of antiques, together or separately. Old cut and engraved glass goblets, caraffes, decanter, celery glass, hand-embroidered Dutch collars, exquisitely embroidered nainsook skirt, fans, bead wristlets or trimmings done in Bulgarian colors, cup, plate, American eagle, about 125 years old and other articles. A. D. A.

**Exchange:** To exchange old pewter for other pieces not in my collection or will exchange old blue platter by J. Wedgewood for old pewter. C. W. G.

**Wanted:** Old original pencil drawings by noted artists, signed. V. D. B.

**Wanted:** Arundel print in fine condition, of Benozzo Gozzoli's angels. L. H. B.

**Wanted:** Samples of early silk brocades and figured silks for my collection of textiles. Q.

**Wanted:** Old dolls of a period prior to 1840. E. S.

**Wanted:** Small boxed mirror, Persian. Rose-pattern lacquer. H. M. B.

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**Wanted:** Caricatures of Mulready's design for English envelopes. H. O.

**Wanted:** Early stamped (not embossed) book-plates. G. T.

**Wanted:** Early Italian stone mosaic work set in metal (jewelry pieces). X.

**Wanted:** Persian paintings on sheets of mica. O. L. B.

**Wanted:** Specimens of nineteenth century Chinese glass and other oriental glass. F. J.

**Wanted:** Nineteenth and twentieth century miniature books. J. E. C.

**Offered:** Old secretary, about 1800. Two Chippendale chairs (same pattern), with interesting Colonial history attached; glass punch-bowl (interesting history); jubilee number of Brother Jonathan (July 4, 1845), Old Bible (1760), ten-cent Confederate stamp picked up on field of Gettysburg July 3, 1863. J. G. B.



**Wanted:** Broken bank bills; medals of Nebraska; Odd Fellow medals of all kinds. L. T. B.

**Wanted:** Objects in straw mosaic. A. R. D.

**Wanted:** Old Mexican pottery. C. R.

**Offered:** Old-fashioned bedstead. W.

**Wanted:** Early English glass tumbler decorated with a pastoral scene in enameled colors. R. C.

**Wanted:** Miniature books in all languages, particularly a copy of The Diamond Songster in two volumes, printed early in the nineteenth century. K. L.

**Wanted:** Early visiting cards or business cards engraved with interesting vignettes, old valentines before 1850. J. B. T.

**Wanted:** Old ginger jars. K. C. T.

**Paul Revere, Boston Massacre:** I have an impression of this interesting item of Americana, published and copyrighted in 1832, in an oak frame. This print is quite as rare as the original Boston Massacre. Engraved by Paul Revere. L. B.

**Wanted:** I am forming a collection of early engravings of the leading colleges. Shall be glad to have submitted to me engravings of college views published prior to 1850. X. Y. Z.

**Wanted:** Boxes, etc., of Persian lacquer. G. T.

**Wanted:** Old Valentines. G. T.

**Wanted:** Shall be glad to be put in communication with any one having any early American silver for sale; also wanted a Lowestoft set, or separate pieces, if desirable. T. M.

**Offered:** Early American Sampler. Oblong. Alphabet and urns. Variety of color and stitches. From the Alexander W. Drake collection. Framed in mahogany frame under glass. E. R.

**Offered:** One fine old walnut four-post tester bed, recently refinished in hand-rub finish. Fine condition. M. R. S.

**Offered:** An antique Kabistan rug, illustrated and described in the first edition of Mumford's book on "Oriental rugs," together with copy of same book and letter of identification. Price \$600.00. M. D. B.

**Offered:** Brought back from trip to China a fine old turquoise blue-green crackle vase, perfect, 15 inches high. Will dispose of it. Will send photograph of it to anyone interested. F. A. S.

**Offered:** An Empire sofa, mahogany genuine antique, 5½ ft. long, black hair cloth covering, solid mahogany legs, carvings of fruit and leaves on solid mahogany ends. Sofa put together by bolts. Two hair cloth pillows. L. B. J.

**Offered:** An old 16th century medicine jar. Blue and white majolica. M. D. B.

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Offered: Some rare dark blue historical china plates from my collection. C. E. V.

Wanted: Small glass cup plates. C. E. V.

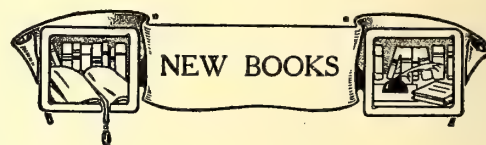
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Offered: The Massachusetts Magazine, February, 1793, containing an engraving of Dartmouth College. G. W.



RAVENNA. By Edward Hutton. Illustrations by Harold Sund. New York: E. P. Dutton & Company: 1913. Cloth. 16mo. 300 pages. Price, \$3.00 net.

In this volume the author has written a geographical, historical and critical study of this marvelous city, the only monument that remains to us of the period between antiquity and the middle age, which we know as the Dark Age. He first of all considers the geographical and historical importance of the ancient city, and then proceeds to a scholarly examination of its history in the time of Julius Cæsar. He shows us the Ravenna that was a refuge for Honorius, the city of the Gothic kingdom of Theodoric. Its story in the middle ages when it offered refuge to Dante, and his fate in 1512 is examined, as are its experiences at the hands of Napoleon.

THE SWISS CHALET BOOK. By William S. B. Dana. New York: The Wm. T. Comstock Co.: 1913. Cloth. 8vo. Illustrated. 151 pages. Price, \$2.50.

This book by Mr. William S. B. Dana tells the story of the chalet in Switzerland, its history, evolution and construction. The book is replete with illustrations and numerous diagrams, sections and plans. It

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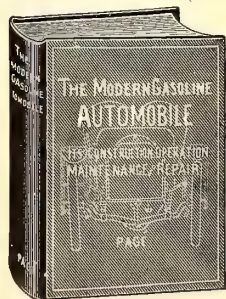
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is picturesque as well as instructive. Mr. Dana has not neglected the Swiss chalet in America and tells the reader something of the use that has been made of chalet forms in California, accompanying his text with most attractive pictures.

Chapter I deals with Swiss architecture and builders, and succeeding chapters discuss construction details, decoration, furnishing, etc., while the last chapter is devoted to the subject of the adaptation of the Swiss chalet in other countries, especially in America.

**THE POST-OFFICE AND ITS STORY.** By Edward Bennett. London: Seeley, Service & Co., Ltd.: 1912. Cloth. 8vo. Illustrated. 356 pages

A great deal has been written on the subject of the British postal service, but until the appearance of Mr. Edward Bennett's "The Post-Office and Its Story" there has been no work on the subject up to date for many years. As penny postage and postage stamps originated in England, the history of the British Postal service is of great interest. Beginning with "Postboys and Mail Coaches," each chapter in the book traces the rapid development of Sir Rowland Hill's idea to its ultimate intricate but successful working out. The illustrations are particularly interesting. Although an English work, this book will be invaluable to the American student of postal history.

**LINCOLNIANA BOOK PLATES AND COLLECTIONS.** Kansas City: H. Alfred Fowler: 1913. Boards. 12mo. Engraved plates. Edition limited to 500 copies. Price, \$2.50.

"Lincolniana Book Plates and Collections" is the alluring titles of a little volume recently issued by H. Alfred Fowler, publisher of "The Biblio," of Kansas City, Mo. The book is the outgrowth of an attempt to describe the book plates bearing portraits of Lincoln or other appropriate designs associated with his name. The author, however, found the collections of Lincolniana in which these book plates were used of more interest than the plates themselves, and so Charles W. McLellan, Judd Stewart and J. B. Oakleaf have contributed three delightful little papers on their collections. All are veterans in the field, and it is only to be regretted that similar descriptions could not be given of the collections of Hon. Daniel Fish, J. W. Burton and the late prince of Lincoln collections, Major W. H. Lambert of Philadelphia. Mr. Fowler's book should be owned by every Lincoln collector. It has a handsomely engraved title page with a Lincoln portrait, and the Lincoln bookplates of Judd Stewart, H. Alfred Fowler and J. B. Oakleaf are used to embellish the text. A blank Lincoln bookplate is laid in loosely to be put in the owner's copy. The printing is all that could be desired.

**TREES AND HOW THEY GROW.** By G. Clarke Nuttall. New York: Cassell and Company: 1913. Cloth, 8vo. Illustrated in color and by halftones. 184 pp. Price, \$2.00.

Each chapter in "Trees and How They Grow" is a history of a species and is so interestingly written that the book cannot fail to be gratefully received as a worthy addition to the garden library. In common with too many modern books of the sort Mr. Corke's volume lacks an index. It seems extraordinary that publishers occasionally overlook the fact of the great importance of an index to a book.



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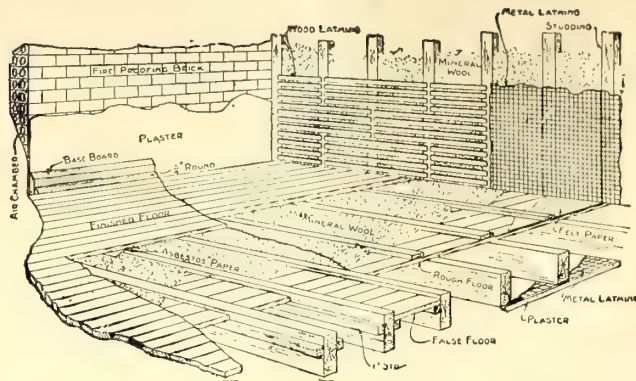
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## SUGGESTIONS FOR RAISING ONIONS IN THE HOME GARDEN

IF onions fail to thrive in the home garden, the reason usually may be found in the fact that they are not kept absolutely free of weeds. It is useless to try to grow onions unless one is willing to cultivate and weed persistently. The ground should be made just as fine as repeated rakings will make it and the best fertilizer is well-rotted cow manure and soot, the latter not being relished by cut worms. The seed should be planted in drills and the soil carefully firmed with the foot in order to press it closely about the seed and hasten germination.

Cultivation should be begun as soon as the plants show and kept up faithfully. It is particularly necessary to cultivate after a rain. Even in a well-cultivated garden weeds appear close to the plants and must be pulled by hand.

The new onion culture, so called, requires the starting of plants in the hot bed for extra earliness and is all right if the onions are to be eaten when gathered. This plan should not be followed with onions which are to be stored, as they will not keep as well as when the seed is sown in the open ground in April. Good sorts for the home garden are Danvers Yellow, Prizetaker and Australian Brown. The last is particularly valuable because of its excellent keeping qualities.

## SUMMER VERSUS WINTER PRUNING

FEW amateurs realize how different are the results of pruning fruit trees in Summer from those which follow Winter pruning. Sometimes the use of the saw produces conditions quite different from those which were expected.

Ordinarily it is better to prune matured trees in Winter or early Spring. Winter pruning tends to produce growth of vegetation, so that it keeps the old trees renewing itself and in robust condition. Young trees may well be pruned in Summer, for Summer pruning has a tendency to check growth but to stimulate fruiting. We have this rule then; Prune in Winter for vegetation and in Summer for fruit.

Pruning in Summer is not to be practiced, though, except when a tree is making strong growth. When trees are slow to come into bearing, this treatment may be just what is needed. The latter part of June is the best time and the pruning should not be overdone. It never should be so severe as in Winter, and the grower should always have in mind the proper shaping of the tree, cutting just above buds which will throw out low-growing, outside branches, and seeking always to keep a low head and an open center.

Even Winter pruning should not be as drastic as often is the case. It is much better to do a little each year than to butcher the tree in a single attempt to bring it into subjection. Three years may well be given to the redemption of an old apple tree which has been long neglected. First, all the dead limbs should be cut away. Then those which cross or interlace so as to chafe one against the other should be attacked. After that the higher limbs and those in the center may be thinned so as to let the sunlight penetrate to all parts. And as the work progresses, suckers and superfluous shoots may be removed wherever encountered. If the tree is straggling in habit, however, some of the suckers on the main branches may be simply headed in, in which case they will presently developed fruiting spurs.

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THIS book describes in detail in a most practical manner the various methods of casting concrete for ornamental and useful purposes. It tells how to make all kinds of concrete vases, ornamental flower pots, concrete pedestals, concrete benches, concrete fences, etc. Full practical instructions are given for constructing and finishing the different kinds of molds, making the wire forms or frames, selecting and mixing the ingredients, covering the wire frames, modeling the cement mortar into form, and casting and finishing the various objects. Directions for inlaying, waterproofing and reinforcing cement are also included. The information on color work alone is worth many times the cost of the book. With the information given in this book, any handy man or novice can make many useful and ornamental objects of cement for the adornment of the home or garden. The author has taken for granted that the reader knows nothing whatever about the subject and has explained each progressive step in the various operations throughout in detail.

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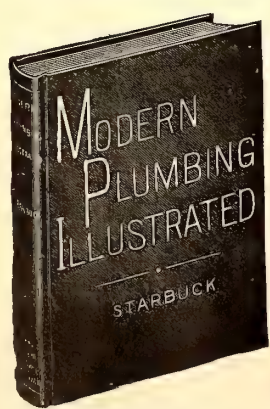
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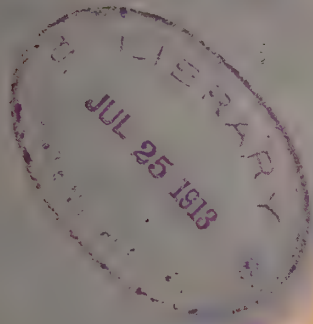
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the landscape gardener has rivaled, in its dignity and spacious beauty, that of the architect. If but little is known of our great estates, still less is known of their gardens, of which, in spite of the comparatively short period that has been given for their growth, we have some very noble instances among us, which are illustrated and described in the present volume. ¶ This work is printed on heavy plate paper and contains 340 pages 10½x13½ inches, enriched with 275 illustrations, of which eight are in duotone. It is handsomely bound in green cloth, and stamped in black and gold, and, in addition to being the standard work on notable houses and gardens in America, unquestionably forms a most attractive gift book.

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## FANCY RABBITS OF MANY KINDS

PEOPLE who suppose that rabbits are prized only by boys and girls are greatly mistaken. Many business and professional men find pleasure in breeding these friendly little animals, not only because they are among the best of pets but because of the satisfaction found in producing specimens coming as near as possible to the ideal type.

The common white, pink-eyed rabbits generally chosen for children are by no means the best, being rather poor breeders and indifferent mothers. There are fashions in rabbits as in other things, and just now the Belgian hare seems to be most in favor. This is not surprising, however, for the Belgian is a handsome animal when well bred, with fine curves, a long lithe body and a beautiful reddish brown coat. The ears of a good specimen must be laced with black and the feet must be free from white. Despite its name, the Belgian hare is not a hare at all, but a true rabbit. There are several distinct differences in the two families. The young of rabbits, for example, are born blind and naked, while newly-born hares appear with their eyes open and with well developed coats. About all the so-called wild rabbits found in this country are really hares.

Some years ago a Belgian hare craze swept over the country and hundreds of costly specimens were imported from England, where the breed has long been popular. Prices soared to ridiculous heights, to drop when the boom broke, almost overnight. A splendid buck of my own with a value of at least fifty dollars at one time probably would not have sold for ten a few months later, although he was too much of a pet to be sold at all. Large sums were spent for buildings and advertising. A leading surgeon in central New York constructed a rabbitry as large as a good-sized poultry plant. When the slump came it blighted the get-rich-quick hopes of many breeders, but fanciers have continued to raise and exhibit Belgians because of their beauty of form and color as well as their other good qualities. The flesh of this rabbit is not excelled by chicken; it is white, fine of grain and not at all gamey in flavor. Belgians are well worth raising for meat and there ought to be a better market for them than there is.

Although the Flemish giant is bred by fanciers it is pre-eminently a meat breed and would have great economic value if better known. As the name indicates, the Flemish giant is a large animal, weighing from ten to eighteen pounds. The color is steel gray, the frame large and the long ears very erect.

Of all the fancy rabbits the lop-eared has the longest history. It has been bred for a century or more, but bred so fine that present day specimens are lacking in stamina. The ears form the leading feature and can be made to assume the great length desired only when the animals are given artificial heat in cold weather. Many more are bred in England than here, and over there rabbits with ears measuring from twenty-five to thirty inches have been produced. The ears are expected to be five or six inches wide and they hang to the ground, giving the animals a highly grotesque appearance.

Both Dutch and Himalayan rabbits are very satisfactory as pets and make a pleasant appeal to the eye. Dutch rabbits are small and trim. They are found in several colors, but always have a distinctive white band around the neck and a white spot on the nose. The does have the maternal instinct well developed and often are used for foster mothers. The Himalayans are but

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a trifle larger and possess coats so prettily marked that the term mock ermine has been given them. The eyes are bright rich crimson. The rabbits of this breed are docile, yet lively, hardy and neat. They are among the best for children.

One would hardly expect rabbits to yield wool long enough to be of commercial value, but such is the fact in the case of the Angoras, which, like the cats and goats bearing the same name, grow very long and silky coats. In Europe these coats are clipped or else the wool is taken from the nests after the does have partly denuded themselves to line them. This wool is often used for caps for babies.

In spite of their handsome appearance Angoras are not recommended as pets for children, as no little time and work are required in order to keep the coat clean and free from snarls. Most children are not willing to give the animals the care they need. It is natural, though, that this breed should be especially popular with fanciers, for the animals are delightful to watch from the time they first show their pink eyes until they reach their eight- or nine-pound maturity.

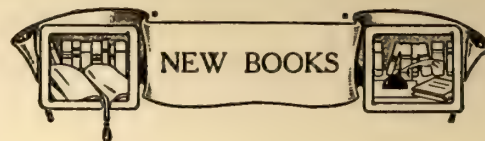
Other breeds seen at the shows are the Silver Grays, the Black or Blue Tans and the true English, which resemble the Dutch. Altogether ten standard varieties are bred and exhibited in this country. The fancier selects, of course, those kinds which make the strongest appeal to him for one reason or another, but the varieties which are hardy and easy to care for are to be preferred when choosing pets for boys and girls.

Rabbits need hutches large enough to let them move about freely, with the front open and covered with one-inch mesh poultry wire. They should be tight, except in front, and roofed over or placed where they will be protected from the rain. Draughts and dampness are two evils which must be avoided. Very good hutches may be made from packing boxes by giving them a sloping roof covered with roofing paper. The floor should be covered with an absorbent of some kind, preferably shavings or sawdust. With a pan of earth in a corner, rabbits often learn habits of neatness. It is important that the hutches be cleaned out at short intervals.

Each hutch should be equipped with a nest box, which is dark, but which has a square opening at one side. This box should be partly filled with hay, in which the rabbits will burrow for warmth and which will help the does in making their nests. Australia and California have learned, to their cost, that the members of the rabbit tribe are very prolific. Domestic rabbits are best restricted to four litters a year and not allowed to breed until eight months old. The bucks must be kept in separate hutches, for they will often kill their newly born young. Bucks kept together have terrific battles. Their hind legs are like trap springs and are used vigorously in a battle. When startled, rabbits make a loud noise by stamping with these powerful hind legs.

If given a large enclosure many does may be kept together. Most rabbits thrive best if kept on the ground. Half a hundred of mine kept indoors one Winter were in poor condition all the time. Finally I constructed a large yard outdoors and arranged boxes filled with hay for shelter. Then I turned the rabbits loose. After that I had no more trouble, although they had to dig paths for themselves through the snow drifts.

When rabbits are yarded they will dig out, though, unless wire or boards can be sunk eighteen inches into the ground. If rabbits break jail they are likely to do much damage to garden crops and trees.



EVERYMAN'S ENCYCLOPAEDIA. Edited by Andrew Poole. New York: E. P. Dutton & Co.: 1913. Volumes I and II (to be completed in twelve volumes). Cloth 16mo. Fully illustrated. 628 pages (Vol. I); 640 pages (Vol. II). Price, per volume 35 cents net.

Notwithstanding the many works of a similar character "Everyman's Encyclopaedia" present a new production for which there has been a true want for years past. Unless an encyclopaedia is furnished with information that is up-to-date, its office as a well of knowledge is purely of a nominal character. The present work gives all the information required by the ordinary reader and student and its excellent typography, clear illustrations and convenient (pocket size) format commends it to every homemaker's library. It is clearly to be seen that the greatest care has been exercised in the compilation of "Everyman's Encyclopaedia." Only authorities have assisted in the preparation of its articles. Volume I covers those articles under titles from A to Bac and Volume II continues the work to Bri. As an instance of the up-to-date character of "Everyman's Encyclopaedia," the reader will find included in the second volume a seven column article on the Balkan war to the end of January, 1913. When the volumes to come are issued this work will stand as one of the most practical products of the famous "Everyman's Library," which has already given us evidence of its value in the way of reference books in "Everyman's Encyclopaedia of Gardening" and in other volumes invaluable to the home library.

SUCCESS IN GARDENING. By Jessie Peabody Frothingham. New York: Duffield & Company: 1913. Cloth. 8vo. Illustrated. 333 pages. Price \$1.25 net.

"Success in Gardening" is a book along new lines in gardening manuals—that is, a chronicle week by week of the necessary things for the garden. The result is at the same time a primer for beginners and a serviceable manual for older hands. Lists of flowers, seedsmen, nurserymen, plans and plantings complete the whole. An appropriate feature is apt quotations in verse and prose for each chapter from older writers on the fascinating subject of gardening and flower culture. The book possesses one serious blemish, however,—it has no index, although its table of contents is well arranged. A reference book without an index is like a garden without a path to it, around it or through it.

## THE ARRANGEMENT OF A COLLECTION

By R. H. VAN COURT

ONE of the chief joys of collecting consists in the contemplation of the array of spoils which one has gathered in. A certain very famous American collector tells me that his greatest pleasure is found in entering the rooms where his treasures are arranged, admiring their rarity and beauty, living over again the adventures which made acquiring them possible, and constantly discovering new details of interest in the wonderful collection which he has assembled. Another collector, almost as eminent, says that he derives a great pleasure in showing his treasures to visitors who



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are interested in the particular objects he has gathered, in explaining their history and very often in so stimulating interest in his visitor that another collector is the result.

Now in either of these cases much of the satisfaction to be derived from the possession of a collection of any kind depends very largely upon its tasteful and suitable arrangement. I know one collector who has long specialized in old English pewter who has been so occupied with acquiring a marvelous array of beautiful things that he has given neither time nor thought to their proper arrangement. Each plate, tankard or stein is wrapped in paper and all of them are stored away in closets or in drawers. He claims to be able to find in an instant any particular piece he may wish to see but I often think that he misses a large part of the joy of having them in not having his treasures arranged in some suitable way.

The problem of properly placing a collection and of its most advantageous arrangement must be solved by a collector at a very early stage in the growth of the collection. There are a few objects, to be sure, for which but one arrangement is either feasible or practical. It would be difficult to imagine a method of arranging postage stamps more convenient and systematic than attaching the stamps very lightly into place in one of the very complete albums which are used by present-day philantists. These albums are made with very large pages and the arrangement of the stamps is facilitated by there being a tiny space for each stamp required for a complete collection. I have always thought that this arrangement of pages must be a powerful incentive to increasing the extent of a collection as well as a most convenient method for arranging the stamps for where lives there a collector with soul so dead as not to be fired to greater exertions to complete a collection when there exist upon each page of his stamp album numerous small square spaces each duly ticketed and labeled with the description of just what should be pasted therein?

With a collection of coins the case is somewhat different for there are several methods of arrangement which may be said to be equally popular. One collector of my acquaintance has arranged his treasures in a small cabinet which contains a number of very shallow drawers. These drawers are sufficiently numerous to afford one to each of the countries, ancient or modern, in which he is interested, and each drawer is divided by thin strips of wood into tiny squares each marked with the name and date of the coin which it contains and bearing a number which refers to a general catalogue which in time will become a veritable mine of information.

But with collections of other kinds it is quite different and this difference creates the dilemma which any real collector is sure to encounter. One piece of advice may be given, however, which will apply almost universally: Keep the collection gathered—in one place rather than have it scattered about. A wonderful collection of early American pottery had long been scattered over the whole of a very large country house. The extent and beauty of the old earthenware and china was not realized, even by the owner herself, until it had been brought together and tastefully arranged in numerous small cupboards which lined the walls of a dining-room and which extended from the paneled wainscoting to the rather low ceiling. Behind the glass doors with their delicate white muntins in an old colonial pattern, the really beautiful old objects seem to assume a new beauty by reason

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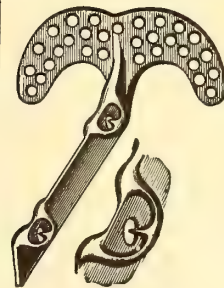
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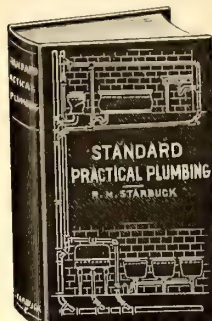
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- |  |  |
|--|--|
| I. The Plumber's Tools.                              | XVIII. Residence Plumbing.   |
| II. Wiping Solder, Composition and Use.              | XIX. Plumbing for Hotels, Schools, Factories, Stables, Etc.                                |
| III. Joint Wiping.                                   | XX. Modern Country Plumbing.   |
| IV. Lead Work.                                       | XXI. Filtration of Sewage and Water Supply.  |
| V. Traps.  | XXII. Hot and Cold Supply.   |
| VI. Siphonage of Traps.                              | XXIII. Range Boilers; Circulation.   |
| VII. Venting.  | XXIV. Circulating Pipes.   |
| VIII. Continuous Venting.                            | XXV. Range Boiler Problems.  |
| IX. House Sewer and Sewer Connections.               | XXVI. Hot Water for Large Buildings.   |
| X. House Drain.                                      | XXVII. Water Lift and Its Use.   |
| XI. Soil Piping, Roughing.                           | XXVIII. Multiple Connections for Hot Water Boilers; Heating of Radiation by Supply System. |
| XII. Main Trap and Fresh Air Inlet.                  | XXIX. Theory for the Plumber.  |
| XIII. Floor, Yard, Cellar Drains, Rain Leaders, Etc. | XXX. Drawing for the Plumber.  |
| XIV. Fixture Wastes.                                 |  |
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of their systematic and tasteful arrangement.

Another collection of coins is arranged in a series of panels which are hinged and fastened to the wall. Each panel consists of a wooden frame within which are set two panes of glass. The coins are placed between the sheets of glass and rest upon tiny shelves. It is very easy to inspect both sides of the panels on exhibition by merely turning the panels in which they are placed, the panels themselves being arranged against the wall, much like the pages of a book. Should it be necessary to remove a coin the glass doors are very easily opened, for each is protected by a tiny lock in the wooden frame.

Where prints or engravings are collected there are many methods of arrangement from which to choose. The most economical, and to my mind the most practical, consists in using a large portfolio or, if necessary, a number of such portfolios, which may be of uniform size and binding. Where prints are thus arranged one may examine or display them to the greatest advantage and if one selects a portfolio which is carried in stock at some dealer's there need be no difficulty in adding to the number of the portfolios to keep pace with the demands of a growing collection. Certain collectors, however, prefer to frame their treasures that their beauty and interest may afford decoration for one's surroundings. One argument for this arrangement is that valued possessions assume the position of intimate friends when, hanging upon the wall, they become a part of every-day life.

Both these methods of arranging old prints have much to recommend them but, for my part, I should certainly prefer the plan by which such treasured objects may be seen frequently. I shall always remember a room in a country house where the walls were covered with a heavy woolen carpet "filling" of a beautiful gray-green. Against this soft background were hung scores of old engravings, large and small, all within narrow gold frames and with or without mats. The arrangement of the engravings was varied occasionally, for tacks could be driven into the wall without marring in any way the woolen filling with which it was covered.

Where a collection includes autographs as well as engravings this same method of framing them alike may be used. One very discriminating collector has specialized in fine engraved portraits, chiefly of American statesmen and men of letters. Framed together in each instance is a beautiful and valuable engraving, or an etched portrait, and an autograph—sometimes an entire letter—of the famous personage portrayed.

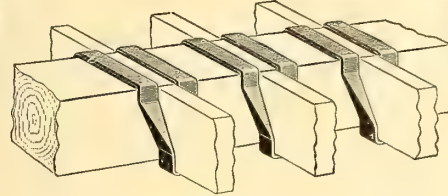
Nothing appears to greater advantage when tastefully arranged in one place than a collection of old firearms, and nothing, to my mind, loses so much when the collection is scattered about. This may be because such objects so seldom find a place in homes of our period that when one or two such pieces are placed in a room attention seems to be at once called to their being out of place. Where a number of such pieces are placed together, however, their character is apt to dominate the situation and an effect is created which, while unusual, of course, seems to be both fitting and appropriate. A collector who really values his possessions will take a certain pride in arranging them within a setting which is at once beautiful and sympathetic. The treasures so collected have ceased to be mere objects and have become close and valued friends and no effort to make them appear to the greatest advantage is wasted.

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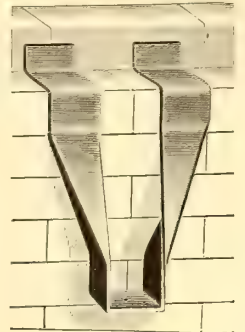
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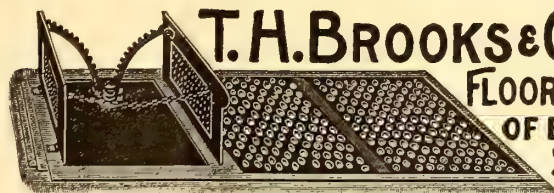
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## AMERICAN HOMES AND GARDENS FOR SEPTEMBER

THE September number of AMERICAN HOMES AND GARDENS will be replete with beautifully illustrated articles on house, garden, interior decoration, art and curios, and other subjects of interest to garden lovers. There will be two articles on garden subjects, one on Iris, which will take up the subject of Iris culture, and one on Evergreens for the Home Garden, which will be comprehensively treated by one of the foremost authorities on landscape gardening. Both of these articles will be accompanied by fine photographic reproductions. Miss Mary H. Northend will describe a Medfield, Massachusetts, farmhouse, one of the most interesting old houses in America dating from Colonial times. Two modern houses of stucco type, quite different one from the other in design, will be illustrated in two articles, and also a most attractive gambrel roof house, which combines a number of features not commonly met with in modern domestic architecture. In the Collectors' Department will appear illustrated articles on "Old-Fashioned Four-posters," "Trivets and Toasting-Forks" and "Dolls." The interior decoration department, "Within the House" will be devoted to the subject of Glass. "Around the Garden," "Helps to the Housewife," "Collectors' Notes and Queries," the "Collectors' Mart" and numerous other articles will combine in making the September number especially enjoyable to every reader in town and country.

## AUGUST IN HISTORY

IN the old Roman calendar, August bore the name of Sextilis, as the sixth month of the series, and consisted of but twenty-nine days. Julius Cæsar, in reforming the calendar of his nation, extended it to thirty days. When not long after, Augustus conferred on it his own name, he took a day from February, and added it to August, which has consequently ever since consisted of thirty-one days. This great ruler was born in September, and it might have been expected that he would take that month under his patronage; but a number of lucky things had happened to him in August, which, moreover, stood next to the month of his illustrious predecessor, Julius; so he preferred Sextilis as the month which should be honored by bearing his name, and August it has ever since been among all nations deriving their civilization from the Romans.

## AN INTERNATIONAL CONGRESS ON SCHOOL HYGIENE

ALL the leading nations, every State in the Union, every college and university of note in this country and various other leading educational, scientific, medical and hygienic institutions and organizations, as well as various women's organizations, will be represented at the Fourth International Congress on School Hygiene, in Buffalo, August 25th to 30th, according to a preliminary statement just issued by Dr. Thomas A. Storey of the College of the City of New York, secretary-general of the congress.

Mr. Woodrow Wilson, as President of the United States, has accepted the honorary office of patron of the congress. The president of the congress is Dr. Eliot, one time president of Harvard University. The vice-presidents are Dr.

William H. Welch, the great pathologist of Johns Hopkins University, formerly president of the American Medical Association, and Dr. Henry P. Walcott, president of the recent International Congress on Hygiene and Demography, and chairman of the Massachusetts State Board of Health.

It is the aim of the organizing committee in charge to bring together at Buffalo a record of men and women interested in improving the health and efficiency of school children, and to make this congress—the first of its kind ever held in America—one of direct benefit to each individual community. A programme of papers and discussions is now being arranged covering the entire field of school hygiene. There will be scientific exhibits representing the best that is being done in school hygiene, and also commercial exhibits of educational value.

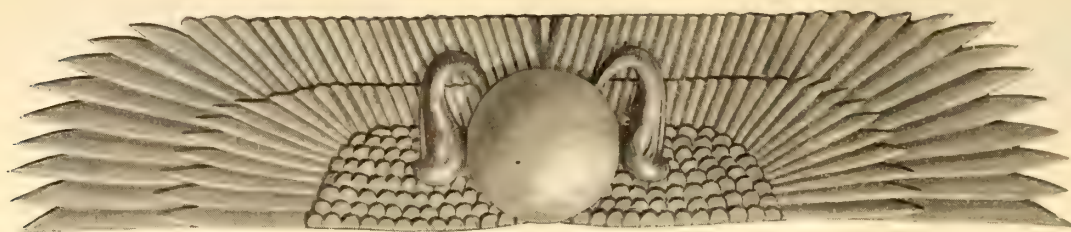
## WOMEN WORKERS IN FRANCE

THE United States Daily Consular and Trade Reports is authority for the information that in reply to a question, the French Minister of Labor has issued in Paris some interesting figures giving the number of women—both home workers and out workers—who earn their living in France. The figures are based on the census returns of 1906, and the total number of women workers is given as 4,150,000, employed as follows: Agriculture, 949,000; factories, etc., out workers, 1,385,000; home workers, 540,000; business, public services, liberal professions, out workers, 504,000; servants, 772,000. The wages received by women employed in agriculture and in factories, etc., differ widely, but, according to the inquiries carried out by a commission in 1893, those engaged in out work as distinct from home work, which is usually paid for by the piece, earn about 3 francs (58 cents) per day in the Department of Siene and 2 francs 10 centimes (40 1-5 cents) in the Provinces.

## THE LOUISA ALCOTT HOUSE

PUBLIC interest in the Alcotts and their Concord home, the famous Orchard House, now preserved as a memorial of the family, or more especially of the gifted Louisa and her eccentric father (equally gifted in his peculiar way), is attested by the number of visitors to the above-named little house under the hill on the outskirts of the village, says *The Dial*. Mr. Frank B. Sanborn, in a recent "Boston Literary Letter" to the *Springfield Republican*, writes: "The Orchard House has been visited by more than six thousand pilgrims to this Mecca of Concord since it was opened to the public six months ago, and they have contributed nearly \$1,000 to the fund for maintaining the good old house." In this connection he further remarks: "It is a pity that the letters of Mrs. Alcott to her husband and friends, which were carefully copied out by Mr. Alcott after her death, were not wrought up into her biography by Louisa, who found she had not spirit enough for a work involving so many sad memories. Some of them afterward came out in the *lift of Alcott*, in which were first published some thirty pages of Emerson, most of which have since been included in the *Journals*, or will be. They are among his most characteristic writing."





## Symbols of Protection

Ancient Egyptians carved over their doorways and upon their temple walls the symbol of supernatural protection; a winged disk. It typified the light and power of the sun, brought down from on high by the wings of a bird.

Mediaeval Europe, in a more practical manner, sought protection behind the solid masonry of castle walls.

In America we have approached the ideal of the Egyptians. Franklin drew electricity from the clouds and Bell harnessed it to the telephone.

Today the telephone is a means of protection more potent than the sun disk fetish and more practical than castle walls.

The Bell System has carried the telephone wires everywhere through-



out the land, so that all the people are bound together for the safety and freedom of each.

This telephone protection, with electric speed, reaches the most isolated homes. Such ease of communication makes us a homogeneous people and thus fosters and protects our national ideals and political rights.

## "SQUATTERS" OF OUR DOOR-YARDS

By A. A. MACK

NO one at all familiar with suburban life can have failed to notice the indifference with which some creatures of the woods view the advances of man. While civilization, so-called, in the shape of human habitations, railroads, trolleys, autos, etc., drives their kin to regions more remote, these particular wild ones, like the human "squatters" we find here and there in grown-up towns and cities, hold on to their abodes, so incongruous with their surroundings, until they are actually forced to abdicate.

In some instances this condition is a source of annoyance to the suburbanite, as many of the wild creatures are anything but desirable neighbors, but in other cases it means more than money can always buy—the privilege of studying nature at its best while one is amidst the comforts and conveniences that only a modern home can furnish. The noisy twittering of the sparrows, when eyelids are heavy with the sleep so sweet in early morn, may be unwelcome, but who can object to the tuneful warble of the robin, aiding us back to the land of dreams or inspiring us with the joy of life that goes with the breaking day. We might object to the way the chippies spoil our house and walk, but who can protest against the way the bluebird, the robin and the jay adorn our lawns and shrubbery?

The writer recently moved to such a neighborhood as is referred to. Walking along the street one would never suspect that there was anything alluring in the locality to the nature lover, but should one, by happy chance, venture in the rear of the row of prosaic one and two-family houses on one side of the thoroughfare his eyes would be opened by the variety of feathered creatures hopping about the bushes, trees and lawns and his ears assailed, if we can use such a harsh word, by musical notes from many little throats.

All about are trees and shrubbery in which the birds have made their homes for years, and it will take more than the mere presence of humans at their very doors, so to speak, to drive them away. The street referred to fringes what was once a small country estate. Back of the big, old-fashioned house, which is still standing, was a tract about 1,500 feet in length and two or three hundred feet in width, covered with trees, bushes and high grass. There were no children running about the property to annoy the birds and other wild creatures that made their home there, and generation after generation came and went. Finally, when the tract was sold and houses began to appear on it one by one the birds and bunnies and squirrels began to dwindle in numbers, packing up and getting out to safer climes. Instinct told them that the boys and cats that go with "civilization" were their natural enemies. But there were some that would not be driven out by mere appearances, notably a family of jays that made its home in the crotch of a particularly old tree. This family had become so attached to the place that not even the Winter's snow could drive it away. The blue-crested heads bobbing up and down in diligent search for food when the earth is wrapped in a mantle of white have become a familiar scene in the neighborhood. As Summer sees little newcomers hopping about.



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By WILLIAM S. B. DANA



THIS book tells the story of the Chalet in Switzerland, its history, evolution and construction. It is picturesque as well as instructive and is replete with illustrations and diagrams, sections and plans. The author has not neglected the Swiss Chalet in America and tells the reader of the use that has been made of Chalet forms in California, accompanying his text with attractive pictures.

### Table of Contents

Chapter I.—Switzerland Visited; Swiss Architects and Builders. II.—Construction Details; Granary Construction; Examples of Modern and Older Chalets. III.—The Chalet Skeleton; Basis of Ornament; Small Chalets. IV.—Balcony and Gable Construction; Doors, Windows; some Classic and Modern Chalets. V.—The Chalet Facade; Window Disposition; Plans and Elevations. VI.—The Chalet Interior; System of Ornamentation. VII.—The Chalet Interior; Planning, Plans and Elevations. VIII.—The Chalet Interior; Interior Decoration; Furniture. IX.—Adaptation of Swiss Chalet in other Countries; American Adaptations. Bibliography.

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Editor's Notebook

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The Brinckerhoff house, one of the old homesteads of Colonial New Jersey

*Photograph by T. C. Turner.*



# AMERICAN HOMES AND GARDENS

Volume X

August 1913

Number 8<sup>1</sup>

## An Old Homestead of Colonial New Jersey

By Joseph Bernard Pearman

Photographs by T. C. Turner



THE homes of the early Dutch settlers possess a particular interest which is largely that of their individuality. The colonists naturally reproduced in America, as far as possible, the homes they had left behind in the land of dykes and windmills. The life in "New Holland" was a faithful copy of the life of an older Holland across the ocean, and the interior of a home in early New Amsterdam might be almost as quaint as that of a house of the same period in Rotterdam or Utrecht.

Perhaps more than elsewhere in the colonies, a home in early New York or New Jersey was a center of family life—the Dutch colonists loved the homes they had created, and clung to their customs more tenaciously than many colonists elsewhere. They dispensed a bountiful hospitality and nothing so pleased a Dutchman of the period as to have his table crowded on a Sunday by his family and a throng of guests. The building of a home by an early Dutch family was not a matter lightly to be undertaken—the home destined to shelter not only the builder and



For more than two centuries the old Brinckerhoff house at Hackensack, New Jersey, has been occupied by members of one family





Heirlooms of old furniture in the dining-room



The great fireplace with its original crane and pot

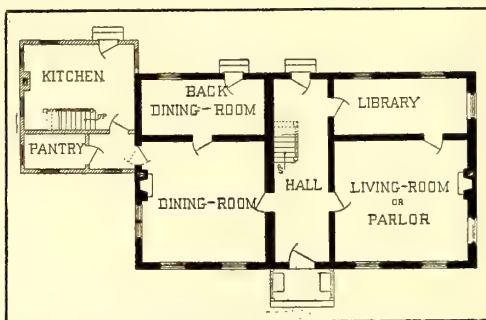
his family, but also posterity for generations, and the result was a structure which would defy both time and decay for centuries. The outer and sometimes also the inner walls were apt to be built of stone—often of the same brown stone which a century or two later provided so many “stone front” houses in New York. The windows were usually of medium size and fitted with small panes of glass, and the outside provided with heavy wooden shutters, usually painted white. The rooms were generally of goodly size and were heated by cavernous fireplaces and a fireplace with a Dutch oven was used for producing the feats in cookery in which the housewives of this period excelled.

The beginning of English rule ended the Dutch régime in New York, and English oppression soon drove the settlers from New Amsterdam across the Hudson into New Jersey, and particularly in Bergen County there still exist many examples of their quaint and characteristic architecture.

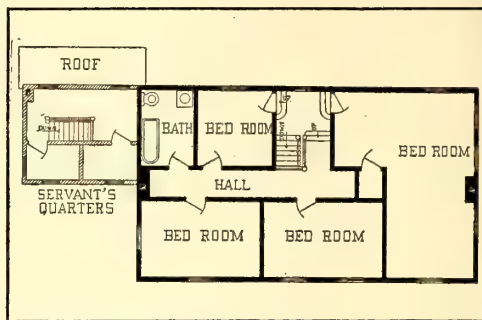
The Brinckerhoff house at Hackensack, is of particular interest, for besides being one of the most beautiful of these Dutch Colonial homes, it has always remained in possession of some member of the family, and is still occupied by the descendants of the sturdy Jans Dircksen Brinckerhoff, who came to New Amsterdam in 1639, and was a magistrate in Brooklyn, New York, in 1654, the same time that Peter Stuyvesant was Gov-

ernor of New York. In a part of Hackensack which yet remains somewhat rural, the old home is still surrounded by several of the broad acres which formed its original setting, and it stands on an eminence not far from the street amid old trees which have surely been growing for the greater part of a century. The thick walls of the home are built of brown stone cut into blocks. A gambrel roof with the long and graceful sweep of the old Dutch builders, comes down over these stone walls, and forms broad eaves which shelter the entrance doorway and the windows upon both sides of the house. The gable ends are covered with shingles after the manner of building in the early years of the eighteenth century when the house was constructed. The upper floor was planned with small windows placed in the gable ends of the building, and also with large dormers which light the rooms upon this floor without interfering unduly with the graceful lines of the roof or breaking its sweeping curves. This is one of the very few examples of dormer windows being originally built in an old Dutch homestead, for in the great majority of cases they have been added as a concession to the ideas of comfort which prevail among later generations.

At the entrance to this old home are placed the two benches or settles which one always associates with an old Dutch home, and which together with the gambrel



First and second floor plans. The light lines indicate the portions added to the original structure. Note the heavy left hand wall of the hall



The far end of the hall with the old stairway





The north side of the house shows a characteristic variety of sizes and shapes of doors and windows

roof constitute its chief characteristics. Here the settles are placed at either side of the doorway which is graced with an antique brass knocker. A fanlight of leaded glass is placed above the door and lights the hall. The door itself is of the kind sometimes known as a "Dutch" door, being divided horizontally into two sections so that one part may be opened while the other is closed. This fashion originated either in Flanders or Holland long centuries ago, and as one of its many advantages, it was claimed that it would keep children in the house, and pigs and chickens out. The "Dutch" door of this old Hackensack home opens into an interior planned much like many other old homes of the same period. A broad hall divides the house, and at the rear end of the hall, opposite the entrance, another door opens upon the lawn and gardens where bloom many varieties of old-fashioned flowers, surrounded by cinder paths and clipped hedges.

To the right as one enters the hall are the living-room and the library or study. The rooms are large and low ceiled and the great thickness of the massive stone walls makes necessary deep recesses, in which are placed the windows with their small panes of glass. The original woodwork is still in place and is painted the ivory white of Colonial days. During the long centuries of occupation by one family, many relics of former days have been accum-

ulated and it is interesting to find them in the places which they have always occupied. The fireplace is provided with the old brass andirons, fenders, and other fittings which generations of Brinckerhoffs have used, and here still hangs the old iron wrought crane, placed there long centuries ago to hold the iron kettles of Dame Brinckerhoff. The fireplace is deep and cavernous, and its lining as well as its hearth is of bricks brought over from Holland as ballast in small sailing vessels, more than two centuries ago, before bricks were made in this country. A beautifully designed mantel of wood frames the fireplace and upon its shelf is a pair of old pewter candlesticks of a kind seldom seen excepting in the homes of old Dutch families or of collectors of old household treasures. Old portraits and silhouettes hang upon the walls and old books, some of them brought from Holland by the original Brinckerhoffs are upon the book shelves.

The living-room opens into the library or study through a low doorway. A bookcase of uniform height extends on all sides of the room. On the walls above the bookcases are many old prints of notable Dutchmen and Englishmen, who were prominent in the affairs of New Amsterdam. Here are many heirlooms in the way of furniture, and an old spinning-wheel which is a relic of the primitive days when the mistress of this old home and her



The entrance with its settles





The hall as seen from the entrance

A bed chamber, once the refuge of Hessians

daughters spun the linen used in the house are still in place.

Across the hall from living-room and library is the dining-room, and just beyond is a smaller dining-room with its windows looking out over the lawn. Both rooms are filled with treasures of old furniture and much antique brass and Delft which has been in place for generations. More white woodwork forms a background for old mahogany furniture in tables and chairs and a chest of drawers which holds a pair of silver candlesticks and a punch bowl. About the old-fashioned fireplace are arranged old brass warming pans and a copper foot warmer, which are relics of the

days when beds were warmed in cold weather and when foot warmers were regarded as necessary when a journey was to be made in a sleigh over the hills and vales of Bergen County.

The smaller dining-room which is really a breakfast-room contains many treasures of its own and a little china closet holds many small objects of china and glass which, had they the power of speech, could speak eloquently of the domestic habits and household customs of days in the dim and far distant past of their owners and honored guests.

*(Continued on page 300)*



The eastern end of the house, showing the width of the eaves and the unusual arrangement of columns about the doorway





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Book-end, "Investigation," by  
Brenda Putnam



## Small Bronzes for the Home

By Elizabeth Lounsbury



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Book-end, "Investigation," by  
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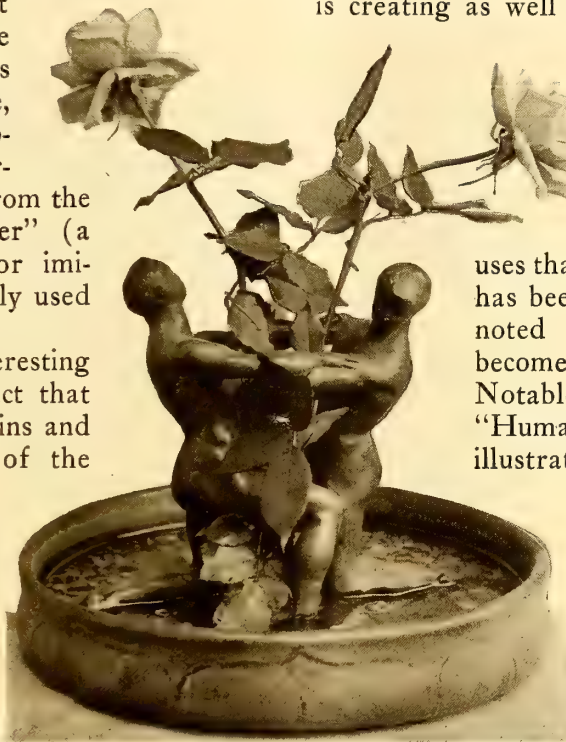
THE movement in this country among people of refinement and good taste, to express in their home decoration the feeling for good art and consistent furnishings, is being shown to a marked degree at the present time in the details of the modern house and its ornamental accessories—for example, the small American bronzes, now obtainable for decorative and useful purposes, which are rapidly freeing us from the thralldom of early Victorian "Spelter" (a combination of bronze and lead) or imitation bronze which was so extensively used for clocks and ornaments in the past.

One of the conspicuous and interesting features of this movement is the fact that the decorators are not only taking pains and pride in the consistent decoration of the homes they furnish, but with the architects interested in sculpture are united in a praise-worthy effort to lead in the right direction, to help create "connoisseurs" and to make the home-builder study for himself.

In addition is this fact, although very little known even to people most closely identified with art matters in America—in New York and indeed throughout most of the larger cities, a surprising number of young sculptors are working out their art salva-

tion to this same end. All classes of society, from the very rich to the east side street vender, have become blood brothers in pursuit of the art they both love—which as a wonderful leaven is permeating the whole social fabric and is creating as well the thoughtful and studious crowds of people of all classes who visit our museums, art galleries and sales-rooms of art shops and pick out with unerring judgment and nicety of taste, hitherto unknown—the best work.

Probably one of the most popular uses that modern small bronzes have been put to has been in the creation, by many of our most noted sculptors, of book ends, which have become attractive adjuncts of the reading table. Notable among these may be mentioned the "Humanity" book ends by Robert Aitken, illustrated, which from a sentimental and sculpturesque standpoint are interesting examples eloquent of the poetry and sanctity of the home and of the willing sacrifice of those who spend themselves in its preservation. Of a more playful character, for the nursery or living-room, are those by Miss Brenda Putnam—a most sympathetic treatment of a baby's figure and of the interested curiosity excited by its discovery of the engaging even though external qualities of a "new" thing called a book.



Copyright by Willard Dryden Paddock.  
The flower boys



Book-ends, "Humanity," by Robert Aitken

Copyright by Robert Aitken.



Of the many small bronzes by Willard Dryden Paddock is the flower holder known as "The Flower Boys," reproduced on page 271, representing two male figures wrestling in a bed of gravel in a wide mouthed bowl. A particularly charming effect is obtained by the insertion of Narcissus, Jonquil, or other stiff-stemmed flowers between their arms. This attractive table accessory can be obtained in either the antique green bronze or in a brown to harmonize with the surroundings.

Mr. Paddock's "Little Ship" is also one of the small decorative bronzes which is typical of the delightfully "intimate" character of his work.

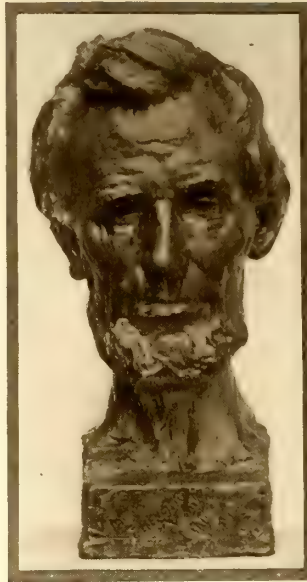
In strong contrast in subject and treatment is "The American Stoic" by A. Stirling Calder, Director of Sculpture for the forthcoming Panama Exposition in San Francisco, representing a magnificent specimen of Indian manhood, faithfully modeled and almost an exact portrait of an Indian of the type that is rapidly passing away. This figure, two and one half feet high, is especially suited for the decoration of the library or the living-room of a country house.

If of the making of books there is no end, it may be equally said that there is no end to the making of studies of the most picturesque figure in American history, Abraham Lincoln. Of the latest ones in life size is that illustrated, by Gutzon Borglum, a rugged and characteristic portrait. Almost every home has a place for so splendid and forceful a work of art as this, which would be well suited to a library, drawing-room or living-room.

Still another subject of dignity and strong appeal to the American, is the cast from the original model of George Washington, by J. Q. A. Ward. This fine example of early American sculpture may be obtained in its original size, namely twenty four inches, and would form a very interesting note in a Colonial house.

One of the most distinctive applications of the art of the sculptor, especially for country houses, is the creation of artistic andirons to harmonize or contrast with the decorations of the room which are so often designed especially for their surroundings.

The pair reproduced, "Cupid and Psyche," by Henry Linder, are joyful reminders of the charms of the fireside and are representative examples of Mr. Linder's art, which is fore-



Copyright by Gutzon Borglum  
"Lincoln," a life-size bust, by Gutzon Borglum



Copyright by W. D. Paddock.  
"The Little Ship," by W. D. Paddock

most in this very interesting line of endeavor.

One of the most popular expressions for artistic skill, meeting with the appreciation of the art lover, is found in the numerous studies of wild and domestic animals. There seems to be born in the breast of almost every American the love of some one kind of animal or at least a keen appreciation of its wonderful poetry of motion.

This is well exemplified in the small bronze "Stalking Jaguars," by Anna Vaughan Hyatt. The subtle grace and power of the cat tribe has never been more graphically depicted than in this little bronze, the placing of which on top of a high book-case is obvious and most decorative.

The "Winter Group," by Miss Hyatt, is another example of what the American woman is doing in sculpture. Since this group was executed, typical as it is of our Western prairie blizzard, it has been exhibited widely throughout the country and occupies an honored place in many of its homes through the artistic treatment of a fine idea.

Another bronze suitable for the high book-case or cabinet is the "Spread Eagle," of Miss Harriet Frismuth. The original of this small bronze, illustrated, measures about nine feet from tip to tip, and is considered the most virile interpretation of the national bird ever created. The spread of this small model, from which the larger one was made, is twenty four inches and is rendered particularly interesting by the technique of the feathers on the reverse side of the wings.

Of the animal subjects there is, of course, endless variety, but perhaps one of the most interesting is "The Polo Player," a clever modern presentment by Charles Carey Rumsey. This splendid portrayal of a homely Texas "quarter horse" with its rider is of a group so full of sporting atmosphere and so true to type in every particular that it should appeal to every lover of pastime and find a place in the billiard or smoking-room of the polo devotee as well as the true lover of art.

Poetry of conception and anatomical certainty of modeling is shown in another Indian subject by Miss Abastenia St. Ledger Eberle, "The Indian Fisherman," which also belongs in the class of "intimate bronzes." This fine interpretation of the Indian (eighteen and one half inches in height), is particularly suited to a den



Copyright by A. Stirling Calder.  
The American stoic, by A. Stirling Calder

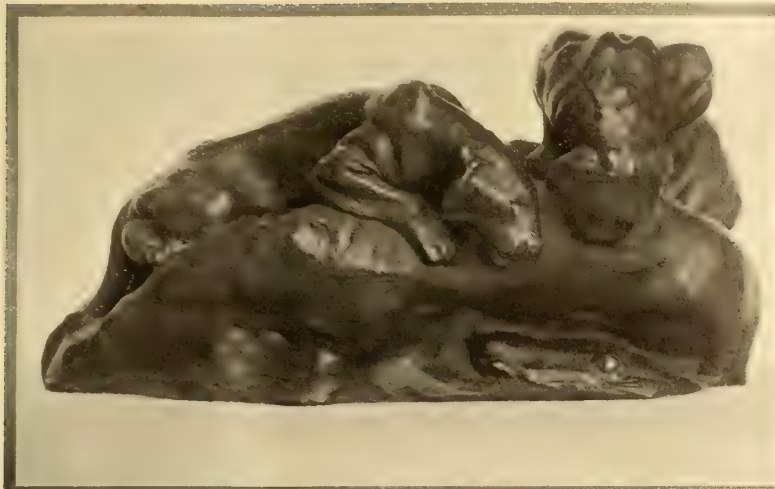


Copyright by H. Frismuth.  
Spread Eagle, a wing-extended representation of the national bird, by Harriet Frismuth

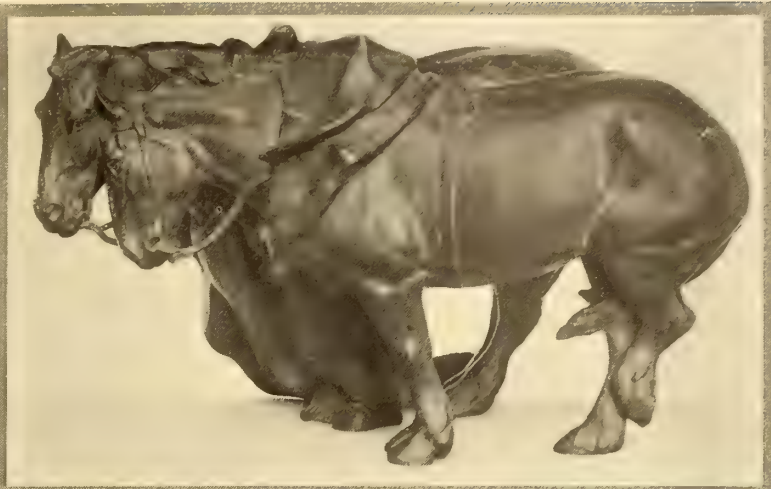


Copyright by J. Q. A. Ward.  
The Treasury, Washington, by J. Q. A. Ward





Copyright by A. V. Hyatt.



Copyright by A. V. Hyatt.

"Stalking Jaguars" and "Winter Group," by Anna V. Hyatt

or trophy-room. Then, too, "Diogenes," by George E. Bissell, another strong and virile example, illustrative of the earlier trend of American sculpture, is especially acceptable as an effective newel post ornament, either at the foot of a stair case or on a landing, as it is possible to introduce electric lights into the lantern. This figure measures thirty-nine inches, and has a decided decorative and artistic value.

Other bronzes for useful as well as decorative purposes are the many beautiful designs in candlesticks, which are made in pairs and singly, also accessories for the desk and for the smoker's table produced with every consideration for utility as well as desirability for decorative purposes.

This is also true of the flower bowls and table fountains shown in numerous sizes and shapes as well as in those of more ambitious size which have found their place in the garden, to which they lend an old world charm.

Many of our American sculptors, because of this growing interest in sculpture, are devoting themselves exclusively to the modeling and production of the small house bronze, of which there is now so great a variety and which form so important a feature of our home decoration where

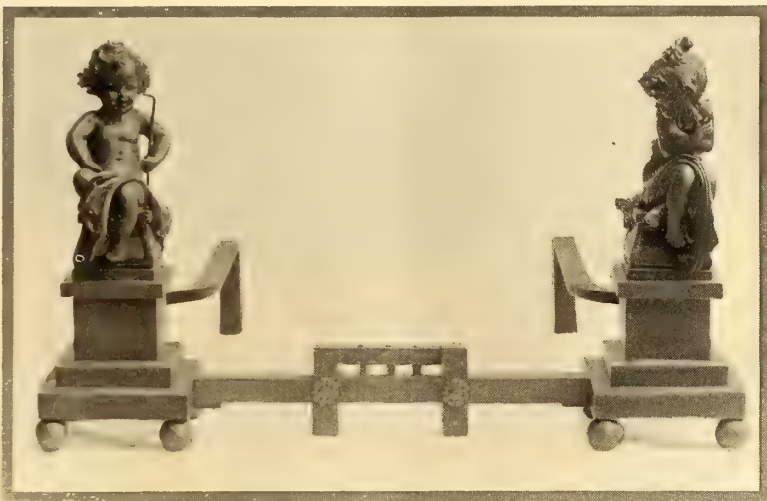
they bring us in intimate touch with the best expressions of art, and add a distinctive note to the character of any room in which they are placed.

Perhaps there has never been a general understanding among those who have found pleasure in bronze of the materials which enter into its composition. It adds greatly

to the interest of objects to know something of their structure and therefore it will not be out of place to mention here that bronze is an alloy of copper and tin, varying slightly, in proportions, with the occasional addition of silver, zinc, lead and other metals which, while foreign to the true alloy, influence ductility and malleability. Nine portions of copper and one of tin is the proportion of metal to metal in the normal composition. In this connection it is interesting to note that

"gun metal" is of a similar composition.

It is unnecessary here to speculate upon the mythical story of the discovery of bronze-making by the Idæan Dactyls, its ancient use by the Telchines of Rhodes, or the legend of the founding of Cadmian Thebes, made possible by the excellence of the weapons of bronze which were used by Cadmus in the time of the seventeenth dynasty.



Copyright by Henry Linder.

Andirons "Cupid and Psyche," by Henry Linder

Copyright by A. St. L. Eberle.  
Indian Fisherman, by A. St. L. EberleCopyright by Charles Carey Rumsey.  
"The Polo Player" mounted on his "Quarter Horse," by Charles Carey RumseyCopyright by G. E. Bissell.  
Diogenes and his Lantern by George E. Bissell





The country home of Mr. William Watt, Nyack, New York, is an excellent example of the remodeled farmhouse

## A Remodeled Farmhouse at Nyack, New York

By William T. Phillips  
Photographs by T. C. Turner



**W**HAT is the charm which always seems to surround a remodeled dwelling, if good taste is displayed in the remodeling? From the architect's point of view it is a fascinating problem because, often, the difficulties are apparently impossible to overcome. Of course this interest would be entirely lacking if the subject were originally so badly constructed or in such wretchedly bad taste that the application of torch or axe would be preferable to the expenditure of thought and ingenuity in trying to evolve a comfortable modern home. There have been many cases where houses which to the layman appear almost worthless have been, at comparatively slight expense, and with the aid of skilful architects who loved their work, so transformed that the original character and quaintness is preserved and many modern conveniences added so that comfortable living is possible. A notable recent example of such a remodeled house is the attractive residence of Mr. William Watt at Nyack, New York, re-

modeled by Hobart A. Walker, Architect of which we show "before" and "after" illustrations.

Mr. Watt's house is situated on high rolling land and commands a beautiful and extended view of the Hudson River and of the estates which lie to the eastward. It was built about forty years ago. When the present owner came into possession of this place he was attracted by the wonderful orchards of apple and cherry trees, the old Wistaria vine which had taken thirty or forty years to reach its present state of maturity, the fine old hedge of box, the evergreen trees and other evidences of the good taste and thrift of earlier owners of the place. The house itself in any other locality would have seemed almost hopeless. Although the timbers forming the framework of the house were unusually solid and substantial, the porch showed unmistakable signs of old age, the blinds were all practically useless, the roads had been sadly neglected and a great deal of work and study was required to bring house and grounds into a respectable, sanitary modern condition.



The terrace side of the Watt house

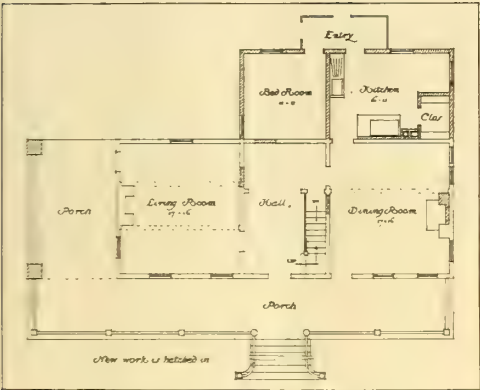


The architect was ready and willing to do his part as he readily saw its possibilities, and the owner, being a man of energy was only too eager to begin living there and to do his part, that is, to make the ground fertile, to prune and to trim the trees so that each ounce of sap would do its proper work and to apply modern methods of "efficiency" to the propagation of the



The Watt house as it appeared originally

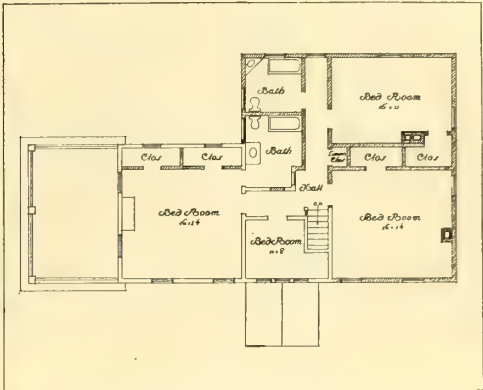
land. The supervision of work of this character has come to be recognized as the most beneficial tonic ever devised for the busy worker in the great cities. As a mode of relaxation it has no equal and even though on account of his inexperience, his fruit and vegetables cost him perhaps more than the market price, you may be sure he has made a substantial gain in



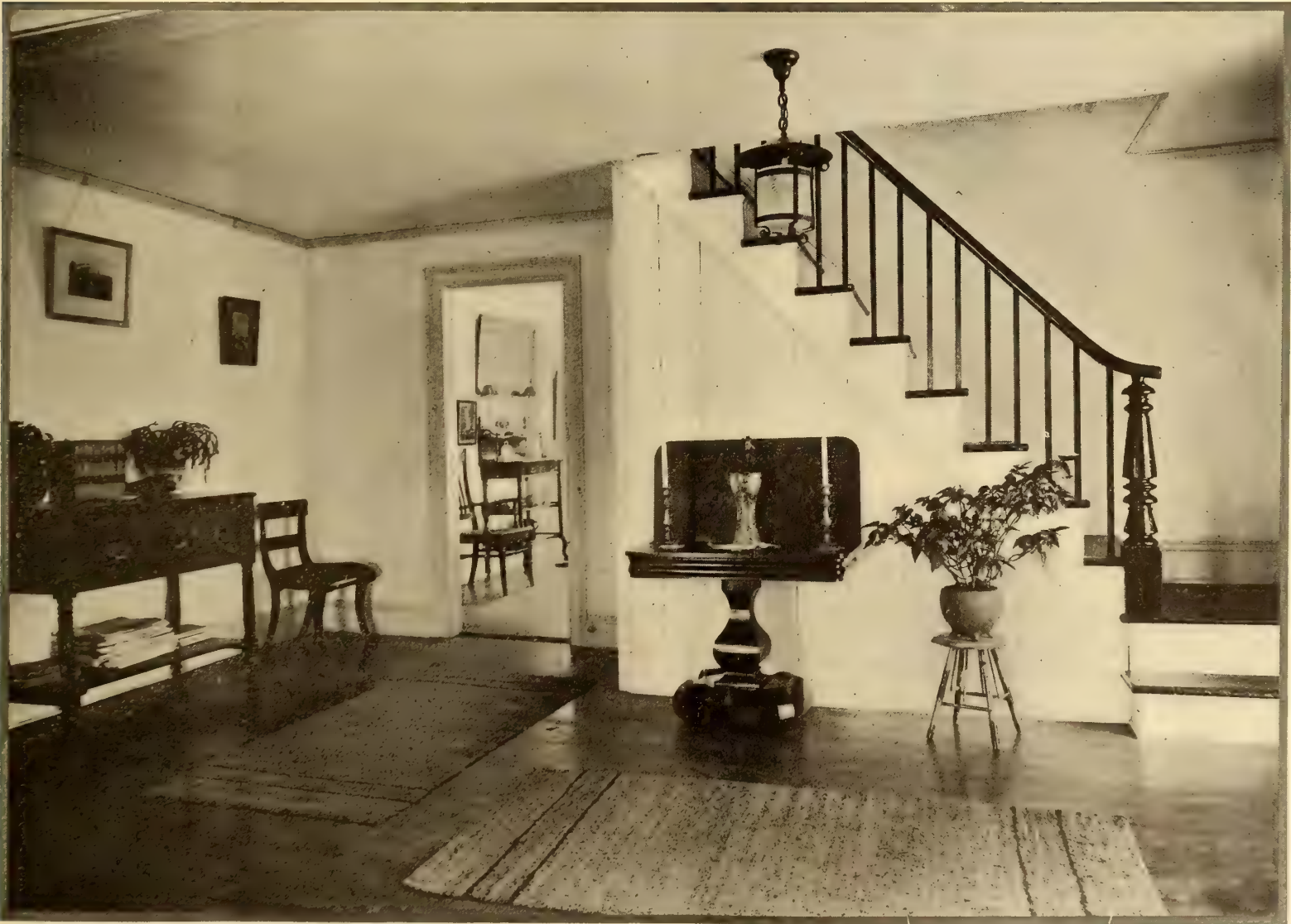
First floor (remodeled) plan



The original house



Second floor (remodeled) plan



A view of the spacious hallway and staircase





The fireplace end of the living-room

other ways. A study of the accompanying plans will show clearly what additions and alterations were made. One porch is entirely new and the large one on the south side of the house twelve by nineteen feet is used as an outdoor living-room. There is a flat roof over this porch with a canvas deck which makes a practical porch for use on the second story. The living-room is a good-sized room and the old fireplace and mantel have been retained. The principal addition to the first floor is a kitchen and the servant's bedroom. The kitchen was formerly in the basement which was very inconvenient, although owing to the slope of the land, the basement on the east side of the house is very well lighted and ventilated, being above the grade. It will be noticed that the servant's-room does not open directly into the kitchen, but into an entry connecting with it. The old stairs which are of simple Colonial design have been retained.

The principal changes have been made on the second story, in fact, it is almost entirely new work although the low roof lines have been preserved. Two new bedrooms



The Watt house is picturesquely located

have been added, also two completely equipped bathrooms. Although old houses of this period were in many ways comfortable and attractive homes, a very noticeable defect is the lack of closet room, which is considered a most desirable feature of modern homes. It will be noticed that plenty of large closets have been added to each bedroom, also a linen closet situated in the hall convenient to the bathroom and all bedrooms.

The basement is used for laundry, storage and heating plant and also contains a servant's bathroom. A feature which adds greatly to the attractiveness of this home is represented in the skill and good taste displayed in the furnishing. Most of the articles of furniture are heirlooms and being in good Colonial style, add very materially to the attractiveness of the building.

In this type of house, now remodeled, we find a fine example of a structure that had to succumb through its only sin—that of years; here we see that the architectural renunciation of many of its original lines and features but marks the inevitable transition from decay to long stability.



A bed-chamber



Steps to the entrance-porch





A sheltered garden, nestling in the highlands of New Jersey

## A Long Bloom in a Hardy Garden

By Charlotte Cowdrey Brown



IN my sheltered garden, nestling in the Highlands of New Jersey, the bloom begins along the last Sunday of March, the beginning of my week end visits, after a long pent-up Winter in town. As I pass the gate, looking eagerly for the first glimpses of Spring, I find the gayest and bravest of Crocuses, the *Purpurea*, *Grandiflora*, a mass of color among the shrubs, welcoming my return. Next to the black stained garden rail, are planted box trees, that are left untrimmed, and at their feet, the English Ivy grows covering the bare ground with its glossy leafage, and here these purple harbingers of Spring find a lovely setting. From a hidden recess, I dig up a few of the cherished blossoms, and transplant them to bowls, where undaunted by the change and lack of sun, they cheer my table desk in town between visits. Experience has taught me that these Crocuses die out, unless time is allowed for maturing, and the alluring lawn planting advised in most of the garden literature is impractical. In my own case the lawn must be cut in late April, when their foliage is still stiff and tall, so they soon disappear, while under the kindly shrubs, they can take their own time in disappearing, without fear of a sharp knife, and thus increase year by year. Our start to the country this year was on a rainy day, and I made the pilgrimage with misgivings, but what a peace my soul found when we arrived. A silence that had no sense of loneliness hung over all, and as I stood listening, I became aware of a fluttering overhead, and looking up caught the eye of a fat robin, who at once flew to a familiar branch of a tree near by and poured forth his song to the return of Spring. I knew him to be the same cheery friend, who followed my weedings of last Summer, and who at sunset flew to the topmost branch of the oak tree, to sing his evening song. The rainy day, with the grass of the tenderest green,

the earth a moist rich brown color, and the trees a soft gray, suggestive of swelling buds, and over all the persistent mist that softened the bareness of the branches, and it did seem good to be in the open once more.

The following week I found the garden more green, with severe blade-like leaves pushing by the slower pink tips of the Peonies, and patches of snow white Crocuses, and the blue Scillas, like the June skies, lying in drifts under the yellow Forsythia bushes. Later the entire garden repeats this color combination of blue and yellow, perhaps the loveliest combination of them all with a planting of the *Narcissi* Emperor and Golden Spur, and the pale starry Mrs. Langtry, deepening the lavender-blue Phlox *Divaricata*, that is next to her, and a bit beyond are very early yellow and white Tulips, the *Chysolora* and White Swan.

The May flowering Tulips closely follow these early ones, and what color combinations one can make with them, and what splendor they suggest. The palest pink Gretchen, to the deepest pink Clara But are planted among the Phloxes to the right of the garden walk, while opposite them are the deeper red colors, the *Gesneriana* *Spathulata*, flinging its black eye wide to the sun and is like a glowing ruby, the *Pride of Haarlem*, that renders one speechless, with its depth of tone, and many other red varieties of this most beautiful form of Tulip, that after years of neglect is now gradually coming to its own. A little beyond these brilliant groups, are the pale lavenders, *La Tristesse*, and *Viking* to the deep velvet-like *Sultan* and *Tulipe Noire*, and at the very end are the Parrots, that bend and sway with every gentle breeze, and I revel in these dazzling colors during the days that pass all too quickly.

These Tulips last a full week in water, and the mantel mirror reflects their brightness, and fills my city room with color. The earlier Irises follow, but my eyes do not linger



on that bed, until the pale blue Celeste, the yellow *Flor-escens*, the deeper blue *Pallida*, the glistening white *Snow Queen* and the early *Hemorcallis* are in their glory, then only do I forget my gay Tulips. In the center of this Iris bed are both early and late *Hemorcallis*, and rising out of their slender leaves are the *Candidum* lilies, giving to the whole garden a sweet fragrance and a chaste dignity.

By June, the entire garden is rarely delicate in color, and when I walk through it, I am almost subdued. Perhaps it is the white lilies that give an atmosphere I cannot live up to, it is so transcendental. The shrubbery is a mass of white with the early *Hydrangea*, and the *Spirea Chinense* with its prim plumes, forms an edging for the beds, the air is heavy with the *Candidum* lilies, and when the moon climbs over the trees, it seems as if a capricious April snow had fallen over all. By day it is more dazzling than the gaily colored Tulips, and one does not miss the absence of color in this now all white garden, and the fast growing Phloxes hide the fading Tulip leaves. In July the Phloxes begin to take their place in the color scheme, and there comes a lovely change in color. The deep violet *Lord Raleigh*, toning down to the pale *Eugene Danzanvilliers*, and the delicate stalks of *Funkia Ovata* give the lavender shades, while the late *Hemorcallis*, the *Florhan* variety, of a pale Primrose color gives a pastel grouping, which is emphasized strangely enough by a mass of *Phlox Coquelicot*, which is described by various names as to its color, but is only correctly named by the famous French color chart as shades of *Cardinal Red*.

In August I confess to a brilliancy that is kaleidoscopic. The Phlox glows, the *Helianthus* glimmers, the *Veronica*

waves flashes of blue that fairly dazzle, and the Iris bed wakes to color again as the *Gladiola* begins to bloom. What a wonderful shade, and what a marvelous flower is the lovely hooded *Gladiola* from South Africa, the *Primulinus*, and how beautiful are the hybrids they are getting from this stranger, of a so delicately harmonious yellow, that it blends with everything.

With this riot of color I am bewildered, and with paper and pencil, I plan and replan. I decide the Phlox *Mme. Langier* must go, I even tag all the offending stalks, but suddenly a doubt enters my mind, and I get off my knees to ask who it is all for, this weeding out, myself or an unknown critic! Then the ego rises supreme, and I rejoice in the barbaric color and perfume, and smother all my color schemes, and decide to wait until September, when the garden tones down. The sweet scented *Nicotine*, and the lemon *Verbenias* that I tuck away in the bare spaces add their share to the garden's perfume, the pink and white Japan lilies begin to bloom, followed by the *Anemones*, and it is indeed a feast of scents. It is beginning to be September now, the sun is not so high and the bright colored Phloxes look subdued. Miss Lingard has flowered again, here and there a stray *Gladiolus* or an early *Chrysanthemum* show color; in the shrubbery the blue *Spirea* gives a suggestion of misty clouds over a Summer sky, there is a touch of red in the *Barberry*, the purple leaved *Filbert* seem to emphasize the waning Summer, later in the month the African Marigolds come on, giving a final brightness before Fall.

In October, I depend upon the hardy *Chrysanthemums*  
(Continued on page 300)



The little path leading to the garden

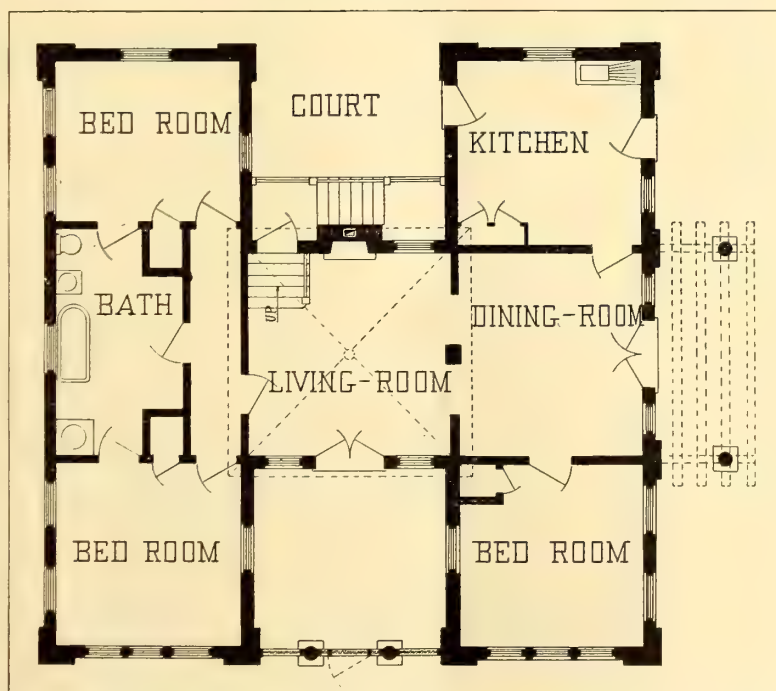




## A DISTINCTIVE COTTAGE OF CONCRETE CONSTRUCTION AT MIAMI, FLORIDA, OWNED BY MR. W. J. BROWN

Photograph by Frederick Converse Beach

THE cottage of Mr. W. J. Brown of Miami, Florida, presents a most attractive floor plan for a small house of the bungalow type. The illustration above is taken from the dining-room side of the house.



Floor Plan

THIS cottage has been designed with a view to presenting an exterior which is pleasing and "light" in effect, thus escaping the over-heavy appearance that detracts from the exterior of the concrete structure,







This delightful cottage is one of the most successful recent experiments in remodeled farmhouses

## Making a Summer Home Out of an Old Farmhouse

By Jessie Tarbox Beals  
Photographs by the Author



AMONG the hills of New England many an abandoned farmhouse in recent years has been turned into a quaint Summer home. City folk who have wanted to try their hand at the remodeling of old buildings and beautifying the attractive grounds usually associated with them have thus come into the possession of a comfortable as well as delightfully located country place at a minimum of expense.

An old frame structure of this character in a charming New Hampshire Valley near the new Summer "White House" at Cornish, has undergone a complete transformation at the hands of a New York artist. It had been built, a number of years earlier, in a natural setting of quiet beauty, with a meadow sloping gently in front, and pasture and woodland in the rear. Near where the house stood were several popular and apple trees, partly shutting out the gaze of the few travelers on the country road, and affording an almost ideal haven for a secluded and peaceful dwelling.

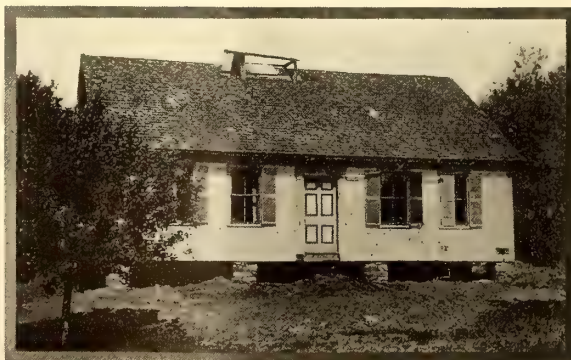
It was a long, low, one-story farmhouse, with a high gabled roof. No adornment had been attempted by the original occupants, and out-

wardly the appearance of the house was not prepossessing. There were no porches, and the front door led into a small hall, off of which opened several well-lighted rooms. There was no cellar, although the house had foundations firmly built. Little had been done in the way of grading the front yard, and virtually the aspect of the ground was little changed from the primeval clearing given it in Revolutionary days.

The first thing to be done was to carefully examine the old building and determine just what repairs and alterations were necessary to put the entire structure in good condition. The problem of the interior was to plan every step in advance, so that there would be no needless expense through experimental building and tearing down again.

A sketch was made showing the arrangement of the rooms as they were, and this the architect used as the basis for studying out a plan of reconstruction. Each room was measured and located on the diagram, and carefully drawn to the scale of one quarter of an inch to the foot. Every window, door and closet was shown on the drawing.

Then dotted lines were introduced on the sketch illustrating the dimensions of the new rooms. Space



The original house



also was allotted for the furniture which it was desired to use in the remodeled house. An inexpensive plumbing system was planned, with fireplaces in the living-rooms, and a range in the kitchen.

It was arranged to put a cellar under the house. Enough stone was picked up in nearby fields and off of old stone fences to reinforce the old foundations as well as for the cellar walls.

In order to provide more sleeping accommodations it was necessary to make over the upper part of the house.

Double dormer windows were built in the attic, which was partitioned so as to allow for a couple of bedrooms. This virtually added another story to the dwelling. The roof was resingled in spots, and a new brick chimney built. An eavespout was added at the roof's edge to carry off the rain-water, which was collected in a cistern.

Originally there were four small rooms downstairs. The partition between two of these at one end of the house was removed, making a large living-room. The other two rooms were changed somewhat to adapt them to the requirements of kitchen and dining-room.

The kitchen fixtures were easiest of all to install. Running water was provided there by means of the boiler attached to the range, and the cistern pump. The last also supplied water to the bathroom. Waste pipes conveniently carried the water into the field about half a mile away.



The garden-house

Outside the living-room, at the west side of the house, a porch was built where the apple trees afforded a natural shade. Throughout the house new windows were added, with a Colonial effect. The original hardwood door was repainted and a brass knocker put up in place of the bell.

When it came time to paint the remodeled building, ivory-white was decided on for the outside. Just enough yellow was mixed with the white to give it an ivory tone. With a house painted white, green blinds

were of course a necessity. The fresh patches of shingles in the roof were stained to match the old weather-beaten shingles, by the use of "bleaching oil." The cornices were ivory-white.

A small storehouse was built at the rear of the garden for the accommodation of tools and other accessories.

As the soil was practically virgin, little difficulty was experienced in soon producing a luxuriant growth of vines and blossoms. The former were trained up the sides of the house, over the door posts and by the windows. A few vines set out in the window-boxes outside the dormer windows vied with Petunias, Nasturtiums and Hydrangeas, the last with their showy blossoms and the brilliant colored Asters giving a transforming touch to the lawn.

This cost in money was twelve hundred dollars, but in health and happiness has made returns many fold greater.



A corner of the hardy border close to the house





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"The Homestead," country home of Mr. William L. Otis, Waterford, Connecticut

## The Homestead

The Country Home of Mr. William L. Otis, Waterford, Connecticut

Photographs by T. C. Turner



FORTUNATELY most of us have our ideals, ideas of what for ourselves an ideal home should be, and happy are those of us who come so near to the realization of an ideal, as has the owner of "The Homestead," the country home of Mr. William L. Otis at Waterford, Connecticut.

Mr. Otis came upon the house he now occupies while on a visit one day in New London.

"Do you know," he chanced to remark to a friend, "it has always been my desire to buy a farmhouse, the older the better, and to remodel and beautify it. But it must be a really old house, worth doing over, and it must stand overlooking the water. Lake, river, ocean or bay, I don't care which it is that creeps into my landscape, but water I must have." "Why," exclaimed the friend, "I know of just such a place." And so it was, briefly, that "The Homestead" of to-day began its evolution.

Now, if one goes to Waterford, one may see it. A restful rambling house, ex-

quisitely set with a big old forest as background, a gay old-fashioned garden around its doors and green lawns dotted with fine old trees stretching down to the shore of Jordan Cove, beyond which lie the broad sparkling reaches of the Sound. Never, from window or door of the Homestead, can one fail to see a white sail dancing somewhere out in the expanse of the world of water.

One counts five lighthousees from its lawn. Fisher's Island and Plum Island are in sight, and at evening the sunset gun comes booming across to reverberate against the walls of the staunch old house, which has stood there so long and seen so many changes.

For the very oldest part of the house was built in 1635. Then the little cove on which it stood was still often called by its odd old Indian name, Poquycogh, or Poquang, though later it was named Robin Hood's Bay, and later still Jordan Cove, as it remains to-day.

Then "The Homestead" was a little house, with just a big kitchen downstairs, fourteen by twenty, with two bedrooms behind it, and above two tiny bedrooms,



Entry-hall



neither of them much bigger than the huge chimney that rose at one side—a chimney of warm red bricks, with a generous “Dutch oven” for the baking of the goodies of those days. More than a hundred years later another room was added, a big living-room, and so the house still stood when Mr. Otis journeyed out to view it, and see if it might be turned into the house of his dreams. At first he was certain that it couldn't. As a dream house, it resembled nothing more than a nightmare. Neglect and age seemed to have set their indelible stamp upon its every board and shingle.

The ground around was a wilderness. But the location was there—the wonderful location on that gentle slope, with the Sound in front and the woods behind, and the big trees here and there, and the sunny spaces just made for a garden, and—inside one treasure—a jewel of an old corner cupboard! That cupboard seemed to be thrusting itself out from behind its disfiguring coat of dismal chocolate brown, smeared upon it by some former owner, and calling aloud to be rescued. The owner heard, and answered the appeal.



The original house



Garden of the Otis house

He remembered the mighty timbers our forefathers used in building, looked for them, and found that the frame of the old house was good for another two hundred years. So he bought it. Bought the house and four acres of the land about, and then set to work to make the poor old wreck of a place back into a home—and a bigger, handsomer home than it had ever dreamed of being before.

His work of regeneration was slow, painstaking, loving. He studied every line of old and new, determined that they should harmonize perfectly. He made certain, that with all the changes necessary, there should be perfect symmetry in the lines of roofs and walls, so that no part could blandly exclaim, “See me—I’m new” to the most critical observer. And he has succeeded. He has maintained the simplicity of the old house and yet made a modern home.

There was a great deal to do besides merely adding rooms. The old house had had no cellar and no attic.

Both are necessary in a sanitary, convenient living place to-day. So the old place was propped up and suitable under-



The situation of the Otis house is ideal in many ways; compare this view of the remodeled house with that of the original house shown at the top of this page

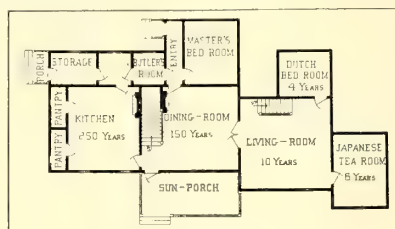


pinning put beneath its astonished walls. The venerable beams under its roof were lifted, an airy attic tucked away beneath them, and then they were covered up again with a sheathing of fine new shingles. The old house had been covered from top to toe with broad hand-made shingles, now worn and rotted past all usefulness, and they had to come off. Inside, the plaster was tumbling from the walls, showing hand-made laths such as will never be seen again underneath. The plaster had to all come down, and the old laths were replaced. Then the new rooms were added—six of them, with two baths.

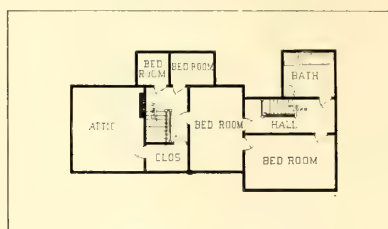
The old kitchen was still the kitchen, in the new house. Its walls were new, but its fireplace yawned as hospitably as of old, its Dutch oven still stood ready to bake innumerable pies. The little bedrooms behind it became pantries, and an entrance to the new cellar was made through a romantic little green door. A tiny door, no more than two by four when Mr. Otis found it, that looked as if it might lead into some fairy land country lying behind the big red chimney, but which, enlarged to human



The tearoom



First floor plan



Second floor plan

were not enough. Mr. Otis wished three. But there was not space between the two. There was space enough, however, for a third, if it had no sash of its own. So a copy of the two old windows was made and fitted in between them, and a very fine effect was easily secured, the new window fitting into the old sash as if it had always been there.

The new living-room is large and sunny, with a fireplace in careful imitation of a really old one, and it, too, holds many treasures of other lands and older times, for Mr. Otis is an enthusiastic and intelligent collector.

But maybe the most interesting room in this most inter-



The owner's bed-chamber. The old desk was brought from the Hague





The living-room, showing entrance to the dining-room on the right

esting house is the Japanese tearoom. The walls of this room were left rough, with hemlock studding. Mr. Otis himself covered the spaces between the studding with burlap, and then, over the burlap he stretched antique Japanese grass cloth, beautifully decorated by hand with the exquisite forms and colors which only the Japanese artists seem to fully understand.

There are two other treasures in this room. A wonderful window purchased in Antwerp, from a house said to have been the home of the great artist Peter Paul Rubens, and a piece of Chinese embroidery three feet by six, which was taken from a Chinese temple, and which glows with wonderful rich old colors in elaborate designs.

Of the down stairs bedrooms, the owner's room is the finest, with its hand-

some four poster bed and a really wonderful writing desk of ancient Dutch marquetry, though the other, called "the

Dutch room" is very lovely, too. It has painted furniture, from Holland, showing quaint Dutch scenes and maidens with red cheeks and wooden shoes, and has some fine old Delft pottery. Mr. Otis, an enthusiast for all beauty, has a particular love for fine old pottery and china, as this Delft, and the fine collection of Staffordshire china in the dining-room, will show.

Of course, Mr. Otis added a porch. What is home to-day without a big veranda? And the garden that he dreamed of came into being, too, and stretches now in front of the house, down to the water, so that one looks out at the Sound across a mass of old time flowers.

And so "The Homestead" had renewed its youth. A



The Rubens window in the tearoom





The dining-room



Old corner cupboard

new house? Yes, practically. And yet an old one, too. For the spirit of the old place broods over the new, the big red chimney, around whose capacious mouth swallows still swing and circle as they did two hundred years ago, is still the heart of the place, the traditions have been kept, and the history of the place carefully collected.

Even the name is the same. For, as "The Homestead" the old place has been known many many years.

"The Homestead" it has been for generations who have been born and reared there and gone out into the world, some of them never to come back till they were brought

to the little old family burying ground which lies but a few rods from the house, and is carefully, reverently kept to-day. For the owner's love for the place has been enhanced by the fact that many of its people were his people, too, the old house having belonged for years to a branch of his family.

How very readily it will be seen from this presentation that the old Homestead is a perfect patriarch among American houses, and richly deserves the fame that has come to it as a relic of the past as well as a masterpiece of the present, an improvement to its time as the old one to its day.



A cellar has been made beneath this kitchen, which had none when built 250 years ago





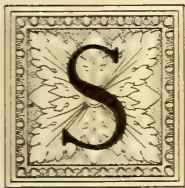
## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

### Bird Cages

By Walter F. Webster  
Photographs by T. C. Turner



Only very few collectors seem to have realized or appreciated the beauty and quaintness of old cages that the one comprehensive collection which has been formed possesses an interest which is particularly and rightly its own.

Without a doubt there is not a nation upon the earth which does not include a love for birds among its characteristics. It is by no means the result of civilization, for among savages it has always existed, as their folk lore will attest. In the folk lore of many primitive races, birds are endowed with a certain mysterious attribute which places them midway between the gods and the denizens of the earth. Their soaring into the empyrean realms of the heavens, has led to their being considered as especially favored by the gods or regarded as their messengers and in some countries even the feathers of birds are cherished as sacred, and those gathered from birds' nests are wafted aloft and ascend as prayers to the deities.

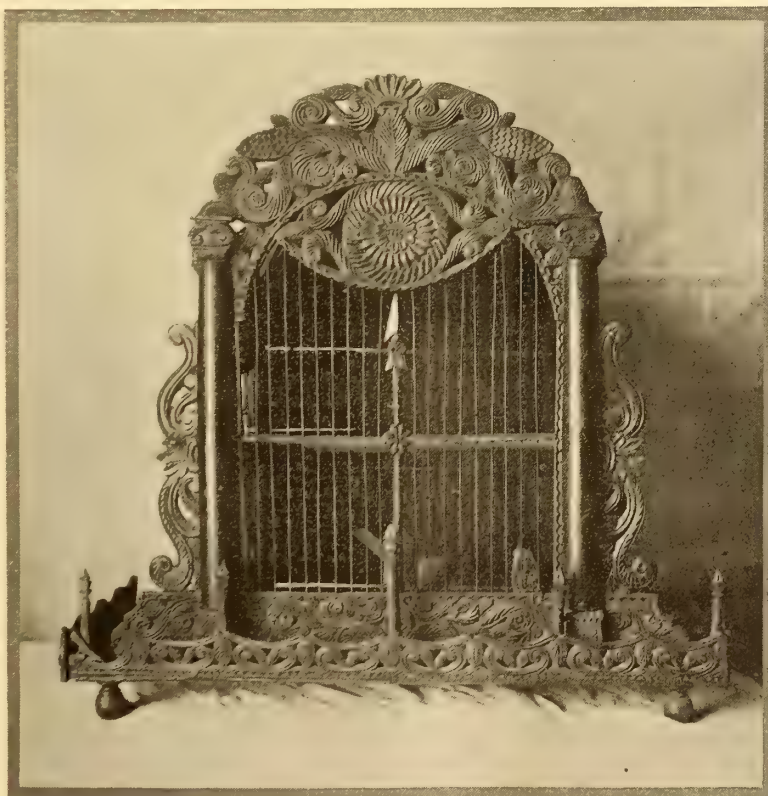
In civilized countries the little feathered songsters who are members of the family circle occupy a position of high regard in the home and from the ice-bound lands of the frozen north to the olive and ilex groves of the fragrant and languorous south, infinite care and patience has been employed in fashioning their little homes. The making of cages for birds has been, of course, a form of home handicraft—a kind of "fireside industry," and for this reason it has a special value to collectors and to others who trace in the making of such objects the expression of artistic instinct toward the attainment of a national idea. It is natural, perhaps, that the cages for such household favorites as birds should reflect the architecture of the

people by whom the cages have been made. After all a bird cage is the home of the birds who live within it, and is therefore a house in miniature, and to be planned and built much as a home in ordinary. Russian cages, therefore, are models of Russian architecture, and often possess bulbous spires and the other earmarks of Russian architecture familiar to travelers in that land of the semi-barbaric and the picturesque; Dutch bird cages likewise reflect the pleasing quaintness of homes in the little country of canals and windmills, and cages from China and Japan are often tiny temples.

The materials of which bird cages are made are many and varied. As might be supposed, wood in some form is often employed, for wood is indigenous everywhere, and as bamboo or reed is easily woven and twisted into divers shapes and forms. Wood is also easily carved, and carving is a form of universal handicraft. Metal is used largely by cage-makers everywhere, and metals such as brass or copper which may be hammered or beaten appear about as often in the form of repoussé as in the form of wire bars with which they are associated in our minds with the bird cages which are made in factories to-day.

The Dutch and the Japanese, who are wonderfully dexterous in the handling of many forms of ceramic art, have utilized their skill in such work, to some extent, in the fashioning of cages. The use of the Delft ware made in Holland has produced results which are especially pleasing, for with the structural portions made of white and blue or polychrome Delft, the use of brass or copper wire is very successful.

The one collection of cages which is sufficiently complete to present a really



An early Dutch chip-carved bird cage, 1714. Drake collection





A wood and copper cage definite idea of the extent and variety which exists, has been formed by that most indefatigable of collectors, Mr. Alexander W. Drake, of New York. The creating of the collection has occupied many hours of his travels into foreign lands and has involved many adventures almost as interesting, in the homes and haunts of foreign peoples who have come to America, and so extensive is the assortment of cages which he has gathered that it takes one into the homes of almost every country beneath the sun, and represents the architectural achievements of almost every people.

The accompanying illustrations of bird cages in Mr. Drake's vast collection afford an idea which could never be conveyed by mere words of the quaint beauty and infinite variety of what most of us regard as the most commonplace and prosaic of domestic or household objects. We are so accustomed to seeing cages of wire, either of brass, iron or copper, and in merely a few hopelessly uninteresting shapes, turned out by the thousand in our factories and on sale in every "bargain basement," that it is something of a revelation to discover that in other lands and in earlier days when a greater attention was paid to the beautifying of the commonplace cages of unusual interest and of a high decorative value were made. The Dutch cage upon page 289 is a type and an example of the artistic thrift and care which the patient and home-loving Hollanders have always lavished upon objects of household adornment. Chip-carved by some tireless craftsman in 1714, its brown wood has aged to a rich and mellow bronze, and one likes to imagine it occupied by a



An early Dutch cage

laden with much blue and white Delft, and below the mantel there was doubtless a shining array of brass pots and kettles over the fire.

Equally typical of Holland and quite as beautiful, though in a wholly different way, is the Dutch cage which appears upon page 290. In this instance the cage, instead of being of carved wood is of old Delft with scenes of Dutch domestic life painted under the glaze. A little panel painted in a geometrical design is the end

A simple and primitive cage family of red birds or parakeets. It seems to belong in an interior such as were painted for the benefit of us who have come after by Vermeer and certain of his companions. Surely the cage must have hung in its original setting close by a casement window filled with leaded glass. Nearby there must have been a mantel

of a tiny drawer in which is placed the bird's food. One can hardly imagine pottery of any kind being used for such a purpose, but the patient craftsmanship of the old Dutch potters was far beyond our understanding, and the achievements of their cunning were never more interesting than in this old bird cage. Another cage, also of Delft and similar in some respects to this in Mr. Drake's collection, is treasured in the Metropolitan Museum, although it is there regarded as an example of ceramic art rather than as a bird cage.

The domestic and decorative arts of Russia possess an individuality and interest which is especially their own, and one of several of Russia's contributions to this collection is the bird cage shown upon page 292. The cage is modeled after a home in Russia; a weather-vane adorns the uppermost point



An early Dutch bird cage of Delft ware, with decoration of Summer and Winter scenes. Drake collection



of the roof, while just below the gable there looks out an antlered head cut from the wood in high relief. Switzerland is represented by a cage of wood which is a chalet in miniature. The broad overhang of the eaves shelters several tiny balconies placed upon different levels such as one expects and generally finds upon real chalets. The Swiss are famous wood carvers and toymakers, and the clever artisans of the tiny mountain republic excel in all the arts of simulation and clever make-believe. To make the cage resemble as closely as possible a chalet such as may be found in any village in Switzerland, the outside of the cage is decorated in red upon a background of a kind of clay-white. From China and Japan, and from some of the islands of the Philippine group have come cages of bamboo or reed which has been reduced to a state of sufficient pliability and then woven into imitations of the airy and fantastic towers and pagodas with roofs piled one above another according to the custom of the countries. Several of the Chinese cages are possessed of feet of teakwood carved in a pattern which shows much openwork; the feet are obviously decorative and are doubtless intended mainly as ornaments to relieve the otherwise



This cage from Switzerland is patterned after a chalet



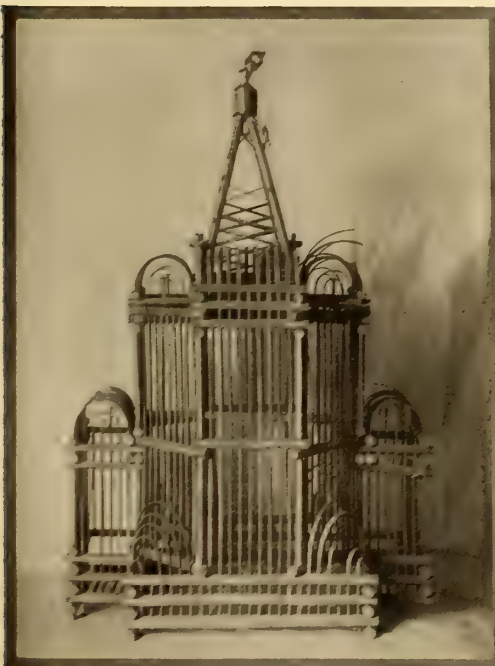
"Norman Castle" bird cage

extreme simplicity of which appears upon page 292. This cage is modeled, apparently, after a teak appears in Spanish or Portuguese church or

where it figures also as a decorative adjunct, but here in the form of doors and balusters across the façade and as tiny brackets or corbels placed in the angles of openings. One of the chief charms of primitive Chinese or Japanese architecture lies in the rare taste and discrimination with which ornament is used—they have a wonderful knack of using only the merest suggestion of adornment and yet attain an effect of finish and symmetry—it is never over-done.

Upon page 292 is shown a little English skylark cage

which with its "bow window" suggests the house fronts of such quaint old cities as Chester or Bath. In this instance the receptacles for food are of glass and are not very different from those used with cages being made to-day. A Mexican cage of reed which is the work of an old peasant man, suggests the broad, horizontal lines of the Spanish architecture which prevails in Mexico. As compared with some of the cages in Mr. Drake's collection it is somewhat clumsy and crude, and to some of us it might seem to be lacking in that grace which we like to associate with things Spanish. Another cage which suggests the arts of Spain or of Portugal is that from the Azores



A Philippine bird cage



A Mexican bird cage. Drake collection



Azores Island bird cage





An octagonal cage with domed roof cathedral, where often a lofty circular "lantern" crowns the crossing of nave and transepts.

America's chief gift to this cage collection consists of a wooden cage patterned after an old church in Astoria, Long Island. It is typical of a certain form of ecclesiastical architecture popular during the last century which is sometimes known as the old "wooden gothic" style. One may regret to see American architecture represented by a type which is at best somewhat melancholy, but it must be admitted that the example is true to the period, even to the dials of the clock in the wooden belfry. The old German cage upon page 292, immediately suggests the domestic architecture of Germany of today. The entire absence of ornament and the turning to account in a decorative way of the necessary openings on the cage, is here characteristically German.

One is apt to think of cages as used chiefly for birds. So they



Storied cage for several families of birds



English Skylark cage



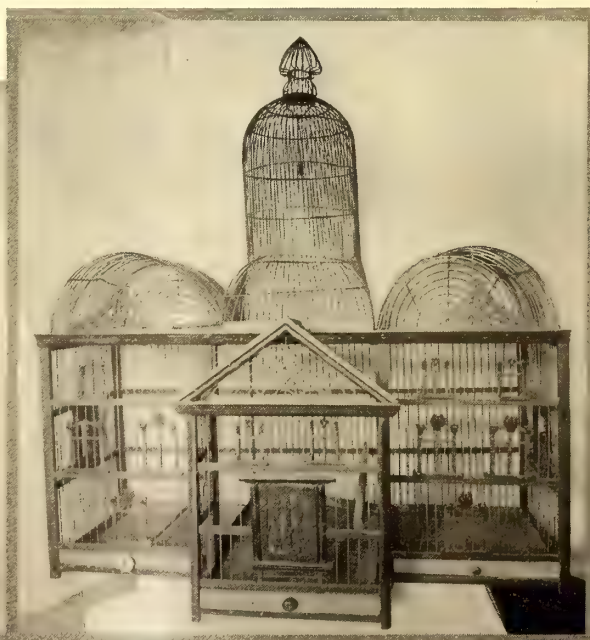
A German bird cage

are in America, but in many oriental countries as well as in certain parts of Europe they are made for certain insects, the singing of which is regarded as musical. The people of the Dragonfly Islands value the music of many insects, particularly the Kirigirisu, which has been the theme of many poems and which is considered the prophet of frost as well as of separation. Many of the insect cages from Japan and China, and sometimes those from India are set or mounted upon tiny wooden stands which somewhat resemble those often used as pedestals for vases or jars of oriental porcelain. Where insect cages are of a tall and slender shape, they have been designed for high-leaping insects—"high vaulters in the sunny grass" when out of doors.

If a collection represents the fruit of much journeying and travels into strange places, such is particularly true of an assortment of such household objects as these cages of birds.



American "Wooden Gothic" bird cage

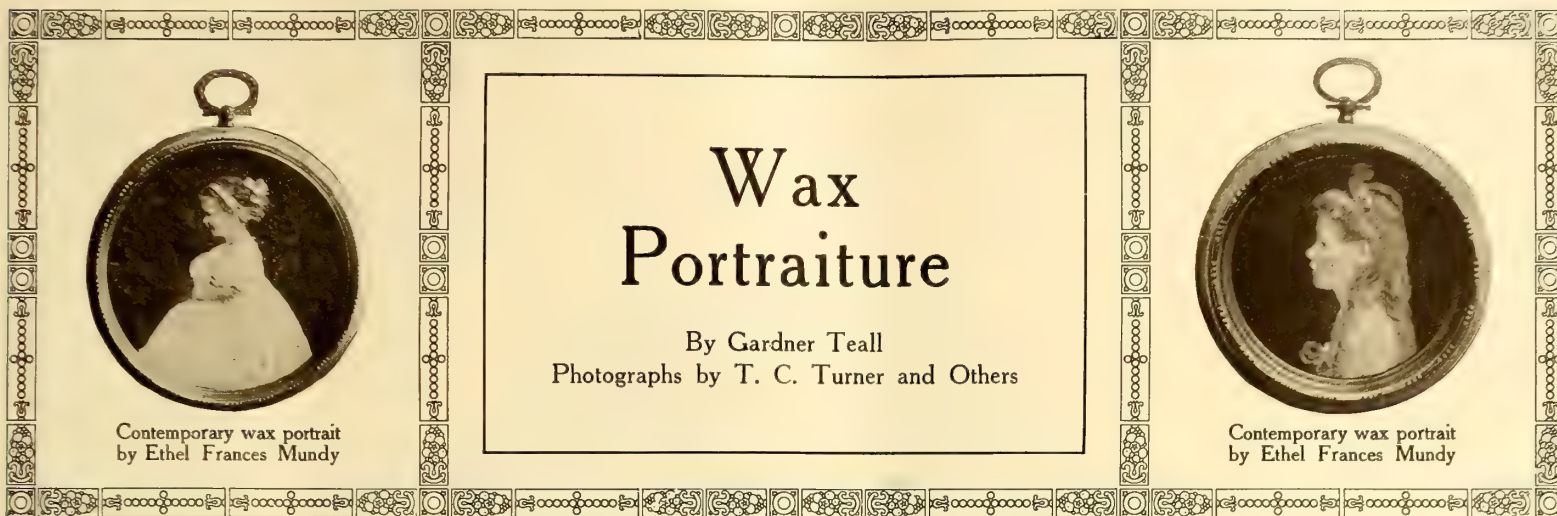


A "Spanish Cathedral" bird cage



A Russian bird cage





STRANGE it seems that so many fragile objects have come down to us from antiquity while cities of stone, statues of marble and monuments of bronze too often have appeared lost forever. On beholding a perfect glass vase whose history dates back to Phœnician times, but which has survived centuries of vicissitudes, one cannot but reflect upon the extraordinary fortune of things apparently so perishable. The visitor to the South Kensington (Albert and Victoria) Museum in London often expresses astonishment on beholding little wax models that have come down through hundreds of years, or, when discovering a portrait of Michelangelo molded in wax relief by Michelangelo's intimate, Leone Leoni, which now reposes in the British Museum, wonders that Time has lent so kind a hand to things which were constructed of materials that we have regarded as being so perishable.



Wax portrait of the Duc de Montesquieu from the collection of Charles Allen Munn

Wax portraiture is one of the arts of the past so little known to many collectors, that examples of it are not often met with in American collections. Ancient writers have given us a hint of the antiquity of wax portraiture, not only in round sculpture but in relief. Moreover, we know that the Greek artists in Egypt were adepts in painting portraits by means of powdered colors applied with rush brushes to slabs of cedar-wood covered with wax, into which coating the color could easily be worked when the sun's rays were permitted to soften the wax. Many of these ancient wax panels are extant, and they appear very much like paintings in oil colors upon wood.

We know that Lysistratus, who lived in the time of Alexander the Great, executed small busts in colored wax, and this is the earliest use of the medium in color mentioned by history. Works of this sort were forerunners to the later colored wax portraits of the seventeenth and of the



Two wax portraits from the collection of Charles Allen Munn. That to the left is in colored wax, and that to the right in white wax, is of David Carrick by Isaac Gosset



eighteenth century, with the old custom, which Pliny mentions, of ancestral portraits in the households of the old Romans as connecting links in the progress of the art. Moreover, the Romans were wont to carry in funeral processions waxen portraits of the departed, a curious custom clinging to civilization as late as the seventeenth century in England. Indeed, a visitor to Westminster Abbey may see the old wax form of Queen Elizabeth, gorgeously attired, which was carried in the cortege at her burial.

More cheerful, on the other hand, are the marvelous wax portraits in relief (some white or monochrome, and others colored), which were modeled—painted would almost be nearer the word—by the early Italians, of the *cinque cento*—Leone Leoni already referred to, Antonio Abondio in Italy, later by Guillaume Dupré, Antoine Benoit in France, and then by Isaac Gosset, Eley George Mountstephen, Joachim Smith, S. Percy and Peter Ruow in England.

How the ancients prepared their materials for working in wax is not recorded, but probably they anticipated all of the processes employed by the mediaeval artist in such portraiture, powdering the color, mixing in oil and adding it to pure wax in the state of fusion.

To Pastorino of Siena has been accredited the honor of having invented the particular wax paste used by himself and his successors in representing the hair and the skin.

As in the instance of so many of the other arts, that of "painting in wax" reached Germany at an early date, flourishing especially at Nuremberg in the sixteenth century and reaching its perfection under Caspar Hardy, the prebendary of Cologne cathedral, work which excited Goethe's admiration, and which, I have no doubt, led to his own experimenting in the art, though I have not been able to find that he did "dabble" in wax.

Perhaps the most interesting wax portraits by a French artist—at least most interesting from their ancience—are those by François Clouet, now numbered among the treasures in the Cluny Museum in Paris. So important a place did the art of wax portraiture attain in France under Louis XIV that we find Antoine Benoit given the highly enviable appointment of *Unique sculpteur en cire colorée* to the French King during this period of culture.

No material is more responsive to the artist's touch than wax, immortalizing as it does his individual handling in a manner peculiarly its own. Perhaps no English wax portraitist has given evidence of greater ability than did S. Percy, whose work as well as those of Peter Ruow are eagerly sought for by collectors. Wax portrait workers were not unknown in America during Colonial times and later, and although wax

portraiture almost died out during the nineteenth century, our own has witnessed a revival of this interesting art not only abroad but in our own country, as some of the illustrations accompanying will attest, being reproductions of photographs of wax portraits by Ethel Frances Mundy, of Syracuse, New York.

Good old Giorgio Vasari, the gossip chronicler of the old masters to whom we owe nearly all of our knowledge of the lives of the early Italian painters, wrote an interesting treatise on the technique of art from which the following is quoted as being of further interest to the collector of wax portraits who seeks for all the information he can find on the subject.

"In order to show how wax is modeled let us first speak of the working of wax and not of clay. To render it softer a little animal fat and turpentine and black pitch are put into the wax, and of these ingredients it is the fat that makes it more supple, the turpentine adds tenacity, and the pitch gives it the black color and a consistency, so that after it has been worked and left to stand it will become hard. And he

who would wish to make wax of another color may easily do so by putting into it red earth or vermillion or red lead; he will thus make it of a yellowish red or some such shade; if he add verdigris, green, and so on with the other colors. But it is well to notice that the colors should be ground into the powder and sifted, and in this state afterward mixed with the wax made as liquid as possible.

"The wax is also made white for small things, medals, portraits, minute scenes, and other objects of bas-relief. And this is done by mixing powdered white lead with the white wax as explained above. Nor shall I conceal that modern artists have discovered the method of working in wax all sorts

of colors, so that in taking portraits from the life in half-relief, they make the flesh tints, the hair, the clothes and all so lifelike, that these figures lack nothing but speech."



A modern example of wax portraiture by Ethel Frances Mundy, an American artist



Modern portrait in colored wax by Ethel Frances Mundy





## Old Time Pipe Stoppers

By Marie Elizabeth Camp  
Photographs by T. C. Turner



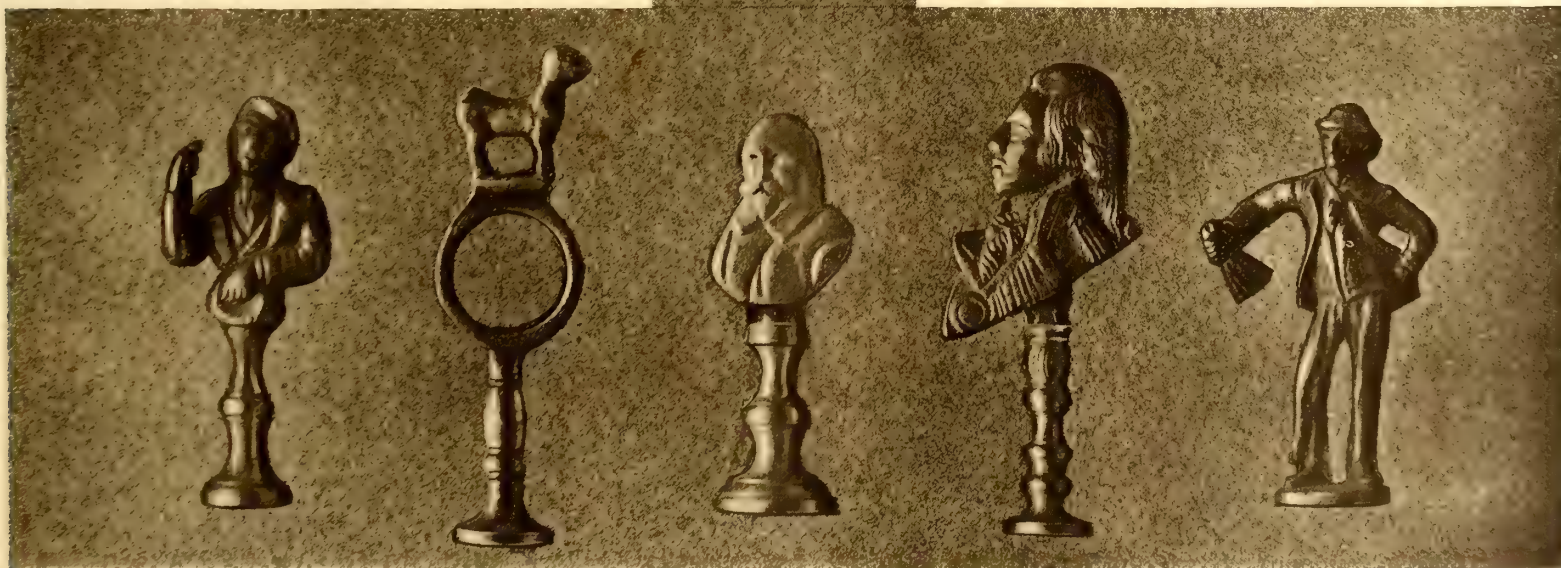
**T**HE old-time pipe-stopper is one of the articles of interest to collectors which is perhaps the least known of any of the accessories of the pipe. Dating as it does from the time when pipe-smoking first became the custom and used generally during the seventeenth and eighteenth centuries, it is remarkable that this little device for stuffing tobacco into the bowl of the pipe (measuring in most instances about two inches in length and devised to be carried in the smoker's pocket) went into such sudden oblivion that even few data concerning its vogue are difficult to unearth from the dust of records and contemporary chance references. Pipe stoppers were made of brass, silver, glass, wood, and often from animals' teeth tipped with silver, brass and ivory. All sizes and quaint shapes were used by designers of these objects and modeled with great care and delicacy. Those representing the professions or occupations of the owner were the most popular design and most extensively used. Some of these have survived. Lately they have been reproduced in England, for a few shillings, each with fidelity to the originals. The old silver stoppers were to be found in great variety, one curious example in the form of a ring, to be worn on the finger, with a long neck projecting and forming the stopper. The many profile bust portraits of celebrities were more frequently made in brass. Of the profile

portraits an interesting one is that of Shakespeare, so suggestive of the play and its use as the author's stopper, and also the heads of royalty, statesmen and great generals; the Golden Fleece, with the lamb in the circle, a symbol of chastity and fraternity, for use in secret orders; the popular country gentleman, representing the country squire, in all his dignity of dress, and the thistle design used by Scotchmen.

Again we find the figure of the woodsman or country man, the pipe stopper of the farmer and its antithesis in that of the shoe-black or under valet, of the city, with brush in hand as the insignia of his calling. The politician, the musician, the admiral for the sailor's pipe, and Napoleon, which found its way to France from England and into popular use there, are also of the innumerable assortment of stoppers used in the seventeenth and eighteenth centuries.

Thus can we appreciate the value, both actual and sentimental, of a trinket which has now become adaptable to present usage as a seal and an attractive accessory for the writing-table, for the flat, circular end of the stopper is especially suited for the engraving of the coat-of-arms or crest—this making the stopper do a double duty.

With the increasing simplicity of men's modern dress has come consistently the simplicity of adornment—thus the pipe stopper has been relegated to the days of snuff boxes and gold-headed walking-sticks, and given place to the plain silver or gold stoppers occasionally used by smokers.







## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## FURNISHING THE REMODELED FARMHOUSE

By George Crane



NOTHING is more fascinating than the remodeling and furnishing of a house and when you have a good, old, dignified farmhouse to treat in this way, the joy is doubled for, after all, what is more satisfying than to see things grow and change under your hand and become once more animated with a true livable comfort. One often wonders, when passing through a country-side and sees a little farmhouse with a sign "For Sale" upon it or closed and abandoned, if it could speak would it say "Please, someone, take care of me and restore me to my olden dignity wherein I might enjoy the world once more and the world enjoy me."

There is something quite pathetic in a farm that has been deserted and left to fall to pieces when the world about is green and bright. There are many such farms that can be had for so small a sum that to pass them by seems indeed unappreciative and neglectful of our duty and yet we go merrily on our way, looking for something a little bit more to our fancy and that is where we sometimes make a mistake. Take the little deserted farm with its weed-grown garden and the field that was once happily productive, but now nothing more than a barren waste of dirt and a confusion of showy weeds. The dilapidated and forlorn condition of the house adds much to the pathos, but let us not dwell too long on things affecting our spirits for, after all, it is possible to build up the past life of the little farmhouse and set the blood once more pulsating through its veins.

How often is our attention attracted to the remodeled house where the lack of taste and appreciation is the first thing one notices and at once wonders if the interior is filled with the same horrors. One cannot do better than to adhere strictly to the good old style in a remodeling, and of course the same is true when it comes to furnishing. Simplicity, with all its endless possibilities, should be the inspiration and to wander away from this path soon finds one lost and calling for help or resorting to a few new ideas that often prove fatal.

Now that we have found a little farmhouse remodeled quite to our liking, let us try to do the furnishing within, keeping strictly to the simple necessities of these days when extravagance was a hushed word and the household did without rather than confess their guilt to their neighbors. That is, put within its walls all the necessities of the present day, but tone them down with that air in keeping with the mellow days of fifty or a hundred years ago. It can be done and cleverly, and the result will be delightful and tenfold satisfying.

Antiques or reproductions for the furniture, copies of old

papers for the walls, old bits of bric-a-brac and personal touches seem to be the things that ought to be most considered, and strictly so, in this delightful undertaking. A pilgrimage to some antique shop will either induce the purchase of some fine old piece or pieces or produce a desire to wait till this or that piece can be purchased for just the suitable place in the house. In other words, go slowly and consider each step before allowing yourself to take it. This is the one rule that will lead to success in the furnishing of a remodeled farmhouse.

Simplicity seems essential and should be woven throughout the treatment of the furnishing scheme. Of course mahogany is the first thought and indeed should have first choice, but with this, let the painted furniture with its decorations mingle. It will give a note of color and, at the same time, remind one of the days when it was much used and cherished. Paper one of the bedrooms with a dainty old-fashioned paper, a cream, perhaps, with some simple little pattern or flower form. In this room put the painted furniture with one or two pieces of mahogany, simple in line. A combination is often pleasing especially one of this character and the housewife of old did it with charming results.

If possible, the floor should be left with the wide planks, perhaps varying in width which adds a note of interest. This will possibly be a pleasant reminder of the former home. The woodwork, of course, is white so let it remain, but revive it with a thorough rubbing with sandpaper and several fresh coats of white paint. As to rugs, some fancy the rag rugs and one must admit that this variety is quite in keeping with the old air of the home. The Oriental rug, in soft colors and quiet patterns, is not to be cast aside for there is enough of the old time feeling about to quite overcome this bit of the Eastern World. This, in its turn, one should accept with grace and good will.

The open fireplaces, for there are several in this house, should be treated with the respect due their hospitable position and kept clean and well rubbed. The soapstone hearth should be oiled and the irons blackened and the brasses kept radiant at all times. This seems, perhaps, a bit of unnecessary advice, and yet how often one sees a neglected hearth that tells the story of neglect elsewhere. Andirons should be simple in their lines, brass tops or center bulges, or all brass as the case demands.

Brass candlesticks, pewter platters, copper and old blue china are quite as essential in a decorative note of the old house as they are in the window of an antique shop. Four-posted beds are at once suggestive of the good old days and fall into place with the ease and grace due them. Mirrors, of course, should adorn the walls with their all-gilt or gilt and mahogany frames, for these bits of wall decoration give life to a room and, if hung properly, give size and with their reflecting powers add much color and brightness. A mirror vista is oftentimes a complete and delightful surprise.



The windows of the old farmhouse were of small panes and so should those of the remodeled one be kept, at least as near as possible without causing too much bother, for such they are when cleaning day comes. But one must give in and remember that windows are one of the important features of the house and should receive their just attention. It is possible to have all the windows in keeping with the character of the house by using a small-paned top sash and a larger one for the lower, thus easing the necessity of a tedious cleaning and, at the same time, allowing a better view of the garden beyond.

Above all, neatness which means coolness and coolness which means simplicity, should be the keynote in doing over the interior. Do not let sub-conscious suggestions come too often into play as you will find your rooms filling up with odds and ends quite foreign to the demanding character of the surroundings. This one knows from experience, the best of teachers.

If you find your doors and cupboards graced with large iron locks and escutcheons with those little brass knobs, have them cleaned of rust or old paint and then repainted and the brass polished, for these tell a story of the older time and are probably more closely associated with the crafts of a hundred years ago than any other one thing in the house. Then the quaint strap hinges with their funny arms extending across the side strips of the door must be left in place and painted black as they, too, have their share in restoring to the present the charm of the past. If one pays attention to these little details, the larger ones will assume their position in the house under your careful guidance.

We have spoken about the open fireplace with their cheer-

ful and hospitable expression, and as a reminder of the old days attention might be called to the little Franklin stove. What a delightful piece of decorative comfort this bit of iron is with its open front and neat brass trimmings. This indeed should wander into some room and be acclaimed the most decorative and olden time adjunct.

On either side of your open fireplace in the dining-room, built-in cupboards will give you a chance to display what old china and pewter you please to put there and, at the same time, will balance and add a decorative note to the fireplace. In the olden times built-in furniture was not greatly in vogue, but little chimney cupboards with their narrow doors and cupboards over the mantel shelves were often found essential bits of the house furnishing, and were not put there simply as a note of adornment.

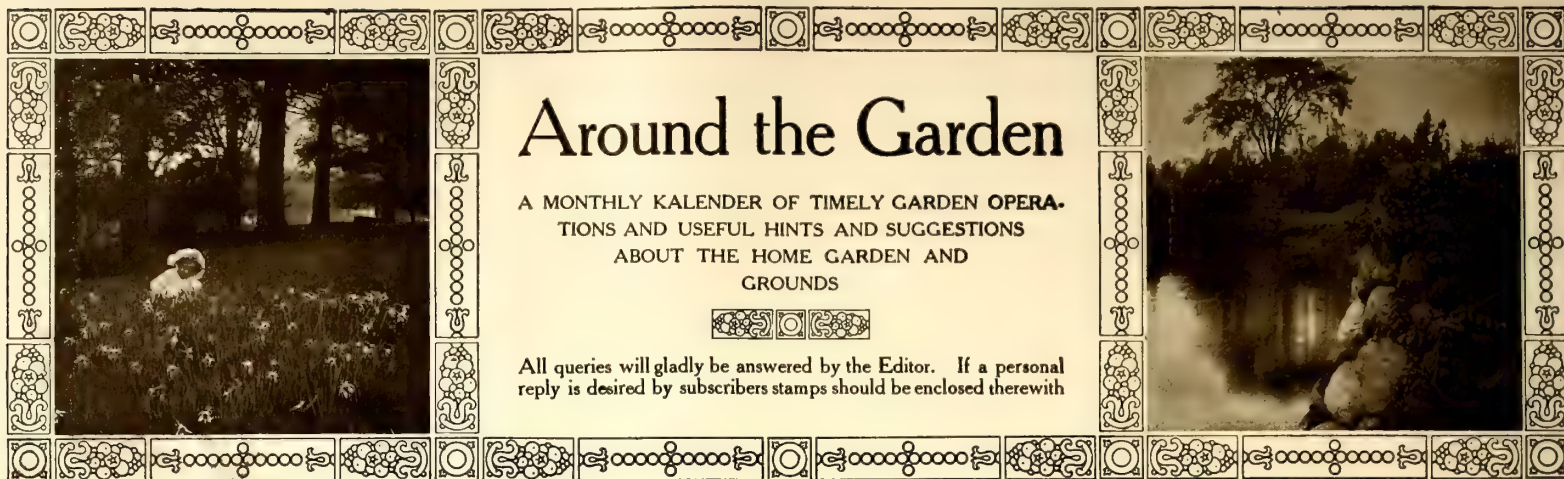
Old iron candlesticks, wall brackets in iron with their candle holders and hearth fenders in old iron were all used, and if one is a hunter of antiques these pieces can surely be found somewhere in the depths of the jungle and will contribute greatly to the charm of the house.

For window decoration, nothing seems more fitting for this undertaking than a fine cream white scrim quite plain in its make and hanging in soft folds. This would look well at every window and, at the same time, would be in keeping with the simplicity of the rest of the house. In other words, do not let your windows tell a different tale from that which exists within. In refurnishing a remodeled farmhouse, bear in mind its former condition in life, the daily tasks of the good housewife and what simple charm was always there, the dignified surroundings and, above all, the absolute neatness of all about was as neat as she.



Remodeled hall furnished with simple antique pieces. The walls covered with a wall-paper of appropriate pattern





## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith

### THE GARDEN IN AUGUST



HO, this first of the Autumn months, on contemplating the full August beauty of the garden he has planned and planted, can fail to have his soul stirred with the thought of Nature's marvellous works in the recollection that his own hand was so willingly lent to those human tasks that seldom fail in such rewards as that of the spiritual satisfaction one derives on the memorable occasion which these vines, crowning gardens with their full glory, should be. How grateful we are for the nodding Anemones with their white or rose-colored blossoms, for Dicentra, for the Evening Primrose still with us, for the gorgeous golden Helianthus, the pale Moonflower, Mignonette, the Pinks which claim August for their own, and old Snapdragon, ingenious and entertaining. Then there is lovely Veronica in royal purple, and Madame Zinnia, with more colors in her attractive raiment than ever futurists have dreamed of mixing on their palettes.

BUT one must not forget the Vegetables! Beans and things may appear prosaic and poets may have neglected them in consequence, but the delight to be derived from a well-planted vegetable garden that has thriven and has become luxuriantly productive is not alone a mundane one. It is not because this is a turnip or that is a beet that one's heart gives a little bound on beholding these things growing in his garden; it is because they remind him that vegetable-growing depends upon more than dropping a chance seed in a hole in the ground, that the successful vegetable garden is only possible through the careful attention one gives to it and his interest in it.

THE various small fruit bushes should be examined this month. Old canes should be cut from the berry bushes. The cold frames which have been kept in order should now be ready

to receive seeds of Perennials. Planting Perennials now in cold frames will preclude the possibility of late rains from washing away seeds planted later in open gardens in wet localities. The careful gardener will bring carnations indoors this month if he has had them growing in the open garden through July. August is the proper month for potting Easter Lilies to be forced. In order that the bulbs may become thoroughly rooted, they should be kept in a dark, cool place until this start is made.

BEFORE the month is out the September issue of AMERICAN HOMES AND GARDENS will be in the hands of readers. This will contain an authoritative article by one of the foremost practical gardeners in America on the subject of "Evergreens for the Home Grounds," beautifully illustrated by reproduction from photographs of various Evergreens, singly and in their relation to the lawn-landscape. Therefore the garden maker should begin to ask himself whether or not his plot of ground, whatever size it may be, would become more interesting and attractive by

the planting of one or more Evergreens. There is, of course, quite as often, a tendency to overplant as there is to under-plant, although our garden makers are overcoming this fault more and more, and are now appreciative of the fact that a lawn should not be choked with shrubs, even though the individual specimens are very beautiful in themselves, but should be adorned with discrimination and judgment by placing a shrub just where it is needed and only where it is needed to produce as perfect an effect as possible. We are also getting away from the "lonesome pine" effects in Evergreen planting, and are now well versed in the more cheerful arrangements followed by the modern landscape architects.

THE cutworm is of the most troublesome of garden pests. Plants should be watched carefully and all cutworms removed by hand. Spraying with an arsenite solution is useful, but not for table plants.



An attractive treatment of a garden wall





## INFORMAL LIVING IN THE OPEN

By Elizabeth Atwood



THINK that every mother should, at some period of her children's lives, give them the joy of real camping. Not in a roughly-made house with all the accessories of civilized living, but out in the open. Out in a tent with the beds made of pine boughs.

Such a mother will renew her youth, make her children wildly happy, for they are little animals, really, and love and enjoy the wilderness and freedom which can only be found under actual primitive conditions. I know of what I am asserting, for I have done this more than once.

First of all decide upon a location lending itself to all the actual needs of a party spending a month in the open. I've always selected a spot not more than half a mile from a farmhouse. This meant a base of supplies such as milk, butter, eggs, ice and vegetables. It also meant getting our mail at least once a day; also, it put us in communication with the stores of the village five miles away. Such places may be found all through Vermont and New Hampshire, and I know that you can find such places in other States as well.

One should be on the shore of a lake for the enjoyment of such an outing to be complete. My camping has been on the shores of two little lakes in Vermont. In each place we could hire boats by the week. We had our own canoe transported, but hired flat-bottomed boats for the fishing, and for the use of the children. How the muscles of those same children did grow under the exercise of rowing those boats.

It is more fun all around to have a party than it is to go as a family, but it is a risk which one must consider. One writer has put it, "In no other situation does a man so inevitably show forth his character. Let him be as good an actor as he will, if he possesses a trace of slovenliness or selfishness, of uncontrolled petulance, of a tendency to 'boss' or to find fault, or, worst of all, to sulk, it will surely appear in camp." This is just as true of women and children, so study your people well who are to compose your party.

Try as you will, you may make some mistakes, but some few things may be settled before you "make for camp." Each one is to be ready to contribute his or her share toward the work of the camp. Each one, to the littlest tot, is to have a duty which belongs alone to him. Each one must feel a responsibility in producing pleasure and comfort for all, and must carry along a sense of humor to help the situation when the rain puts out the campfire.

The clothing is an easy thing to handle if you will only be artistic and dress for the occasion. The women in divided skirts, the girls in rompers and bloomers, the young

boys in overalls and the older ones in knickerbockers or riding breeches. Strong shoes and stockings and jersey union suits, complete the needful list. Simplicity must be the keynote if the best fun is to be realized.

If no one in the party has camped before, by all means hire a man who understands, for he will return the greatest amount of comfort for the expenditure that may be realized. He will know how to pitch a tent and place your hammocks, how to build a good campfire, and how to conduct camp generally. He will know the edible mushrooms, and how to make a comfortable bed of pine boughs.

I have always been able to find an old cookstove, and with an elbow on top of one length of pipe which we turned as the wind varied, always drew well. I had it placed on blocks high enough to cook upon without tiring my back. The baking was not always of the best, but one has such an appetite that one feels no criticism. All frying and some boiling was done on top of the stove.

Over our campfire we had a pole placed on two strong crotched sticks. From this was suspended a very large iron kettle; you can always find them somewhere in the real country. In this we boiled corn and potatoes, and even a real New England boiled dinner. It was the best thing I ever tasted. Sometimes we baked the potatoes and roasted corn in the ashes. We prefer camping in August to any month in the year, for vegetables are more plenty then.

On crotched sticks at the right height were placed two planks for a table, with another plank arranged for a seat on each side. You will be surprised how many of the needful accessories may be found on an old farm when you go camping. Money judiciously used will go a long way and unearth many treasures for the camp.

We took canned supplies and box supplies of all kinds of crackers with us. So far I have always found the lady of a farmhouse nearby who was glad to bake bread and pies for us. If not the best pastry in the world, we called it so and ate it as if it were. We always enjoyed "Johnny-cake" in camp about as much as anything, unless it was "Johnny-cake" and scrambled eggs.

There are berries to be found in the woods, and some of our party picked berries nearly every day. It is surprising, always was surprising to me, how easily one can get up a meal in camp, and how much it is always enjoyed. Food does have a finer flavor when cooked in camp. You know one never minds the scorching nor the ashes when corn is roasted in the ashes. It is just so with all food in camp. The only possible chance for fault-finding may come from food giving out before the enormous appetites are satisfied. One gets so ravenously hungry.

The work in our camp was so easily managed that I will tell of how it was done the year I was a "tenderfoot." I loved to cook and so did our guide. Our helpers were selected while at table for the next meal, and the ones who



helped put the meal on the table were not expected to wash dishes and clear the table. In this way the work was arranged equally and amicably.

One of our party of nineteen just loved to pick up the tents and keep them in order, and we all just loved to have her. An assistant was assigned to her and that made the work of the tents easy (we had only two), and if things went astray Aunt Louise always knew where to look for them.

Across the middle of the tents, from pole to pole, ropes were stretched at four feet and six feet from the ground. On these, wraps and clothing not in use were hung, the low ropes serving the small members of the party. Tin wash basins on packing boxes, with one small mirror hung on a tree constituted our toilet arrangements, for we spent little time prinking.

Our small members gathered firewood, or helped to, for the wood for the day's need was on hand before the fun began. In point of fact, all the needful work of the camp was part of the fun, for the atmosphere was simply charged with fun and good will. Only once was I really bothered by finding a shirk in the party. I am conceited enough to think that if I had been in charge of the camp that I would have changed things even that year.

In order to have the highest enjoyment in a camp, I believe there must be routine. Not hard and fast rules, catch-a-train time for meals, but if members of a camp come straggling in at all hours for meals, some one, generally the cook, has to suffer. As I am mixed up with the cooking almost always, I have had my attention drawn to this particular part of camp life. In other words, keep the "other fellow" in mind when off in the woods or out in the boat.

The Summer cottage with all of its so-called conveniences has forced the real tent-camping out of business. For the children's sake this is a great pity. There are so few things for them to do, and the spice of camping is lost. The work is minimized for the mother in tent camping, for the men and boys feel that they should help make things easy for the women. This noble idea never comes to them when we swelter and suffer in a hot kitchen, and serve a nice meal in a cool dining-room.

We never found the pine boughs so very uncomfortable after the first two nights. Each individual padded out the hollows which may have troubled, and, growing accustomed to doing without springs soon we felt our beds grow easy. We allowed two comforters to each bed or where each two slept, one to lie on and one for cover. Those who elected to be more particular brought sheets. Our one luxury was a pillow for each. You see we were really doing things in a primitive way.

Even our rainy days were very happy. We could not do much in the way of cooking and serving, although more than you would think. One would hold an umbrella over the cook while she jumped around, creating no end of fun. We always took this precaution; we kept all crackers in

one of the tents, and we had a box, which, covered with some of the oilcloth left from covering the table, was nearly waterproof. In this box we kept boxes of crackers already opened, and the bread and other food.

One thing of utmost importance is the emergency box. In this should be a box of zinc-ointment for bad sunburns and cold-cream for the milder cases. Two or three rolls each of surgeon's plaster and bandages, and, of course, the usual remedies found in every well-regulated family, and other articles, safeguarded us here as we were elsewhere.

Plenty of rope, strings, safety pins, hammer and nails of different sizes are very needful, also the axe and saw. An extra "fly" over the ridgepole would be much more comfortable.

XX

#### AN OLD HOMESTEAD OF COLONIAL NEW JERSEY

(Continued from page 270)

XX

It seems to have been the fashion with these old Dutch families, to enlarge their houses as it became necessary by "building out" or adding a wing to the main building. The old Brinkerhoff homestead has thus been added to and a door from the dining-room leads into a large old-

fashioned kitchen, above which are the servants' rooms.

In the hall of this old colonial homestead there stands a grandfather's clock which has recorded the hours and minutes since New Jersey ceased to be a colony, and became one of the thirteen original states. The dial has looked down upon many generations of the same family and has witnessed the domestic events of more than two centuries of American life. The hall also contains the stairway which leads to the rooms upon the upper floor. Here the ceilings are necessarily very low and the pitch of the gambrel roof makes possible a degree of quaintness which is attractive indeed. These rooms, like those upon the floor below, are filled with furniture of long ago. They were once the refuge of a company of Hessian soldiers when they were being pursued through New Jersey by the victorious continentals under Washington.

XX

#### A LONG BLOOM IN A HARDY GARDEN

(Continued from page 278)

XX

for a warm note, using only yellow and terra-cotta shades, a beautiful single white one (Garza) taking the place of the Phlox. I have found that it is only worth while to plant the Chrysanthemums having a green, woody stem, as the others do not keep well when picked, and this means so much to garden lovers who are doomed to return to town in the perfect Fall months.

As long as Jack Frost keeps his fingers off, the Annuals are delight, but the real glory of the garden is dimmed except for the 'mums. In November the tiny Ponpoms by the tennis court, are so gay in their yellow and pink glory that I am glad to gather them, quite forgetting I would have scorned them a month ago. The garden is still green, but without color except for the undaunted violet Phlox, Danske Dandridge, which is making its second bloom.

#### AN ATTRACTIVE VEGETABLE DISH

By Mary H. Northend



*Stuffed Turnips:* Boil and scoop out the centers of a sufficient number of round white turnips. Fill the cup with boiled cauliflower. Garnish the dish with red pepper cut into slices and little sprays of parsley. Serve with white sauce.





*Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.*

**F. R.:** Embroidered crêpe shawls of fair size, such as you describe, can be purchased for \$25. If you will let us know if your teapot and cream pitcher have any maker's mark, we can then determine the ware.

**J. B. J.:** As the work of American and English steel engravers was very extended and excellent in quality, it would be difficult to send you in the limits of a letter a list of the foremost workers of this sort. Archer B. Durand was one of the most noted of American engravers (1825-1850). His most famous engraving, "Ariadne," after Vanderlyn's painting, is considered the finest American engraving. T. A. Dean (1850) was one of the best known English engravers. We suggest that you refer to the various excellent volumes on the subject of Prints and Print Collecting, any of which we can supply on receipt of published prices.

**W. K.:** Referring to your chairs we would say they are of the following periods and values:

1: Late mahogany (1840-1850), value, \$7 to \$10; 2: Sheraton about 1790, value armchair, about \$150, plain chair about \$100 to \$125; 3: Dutch marquetry, value \$25 or less; 4: Slat back (first part of eighteenth century), value, \$7 to \$10; 5: American early nineteenth century, value, about \$15. The table is probably Duncan Phyfe make, about 1830. Value, \$75 to \$100. We regret that the description and photograph of the lamp, box and bottles is not adequate enough to permit us to give an opinion or value on same.

**E. S. F.:** In reply to your letter of June 3d, we beg to state that the description of the first coin to which you refer (that dated either 1737, 1757 or 1787) is not sufficient to positively identify the coin. If copper it would have no value whatsoever, if silver it might have. The second coin is one of Ferdinand the Seventh. 1825, coin of George the Fourth, has no premium, and if silver, would be worth its face value only. The one-cent pieces

dated 1810 to 1856 would be worth about five cents each unless in particularly fine condition, in which case the cent-piece of 1810 would be worth \$1. The Canadian dime, dated 1858, if in fine condition, would be worth 10 cents, or in Canada in any condition its face value only. The fourteenth coin is a poor copy of the Fugio (United States) cent. If it were in fine condition it would be worth about \$1.25. The value of a coin does not depend upon its antiquity, as silver coin of certain Roman Empires in absolutely fine condition and of unquestionable authenticity can be had from 50 cents to \$1 apiece. Perfect condition in a coin enhances its condition proportionately. Poor coins of any sort have almost no market value.

**O. W. M.:** Regarding your Carey platter we would say that it was an English pottery of about 1800 but not valuable, the design being stamped or printed, not painted. It is worth about \$5. The Brissot engraving you speak about sells for £2 in England but there is no demand for it here. It would probably bring about \$3 or \$4 in America.

**T. P.:** In reply to your query we would say that your collection is undoubtedly of much interest but would very much like to have the photographs of the various articles you mention as we can then determine more accurately the age and values.

**M. G. M.:** In regard to your tray we would say that we find no mention of E. V. Houghwout & Company, New York, on record as a maker of silver or of silver plate. We therefore, assume that he was a dealer or rather a dealer's company and the tray was made for him by a silversmith, as was often done.

**E. W. H.:** The following is the list you requested of some of the most valuable printed books in the world: Gutenberg Bible, the first printed book, \$50,000. Psalter of 1457, first book printed with

You could  
dip this  
house in  
water



Unprotected walls of stucco, concrete or brick absorb much water, becoming damp, unsanitary and disfigured. But they can be water-proofed and beautified by an application of

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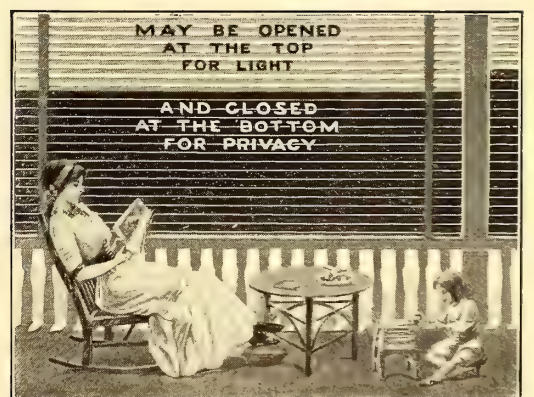
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## Selected List of Books on

# Building and Estimating

**The New Building Estimator.** A practical guide to estimating the cost of labor and material in building construction, from excavation to finish; with various practical examples of work presented in detail and with labor figured chiefly in hours and quantities. A handbook for architects, builders, contractors, appraisers, engineers, superintendents and draftsmen. Eleventh edition, revised and enlarged. By William Arthur. 5 x 7 inches. Full flexible leather. 729 pages. Illustrated. **\$3.00**

This is a modern and exhaustive working guide for all who figure the cost of building construction either in detail or approximately. It gives the actual time, labor and material required on every operation in all classes of residential and municipal work as recorded and checked by the author and other experts on thousands of jobs, finished under various conditions, in different sections of the country. Special stress is laid on those items that are affected by varying conditions and the reasons for the difference, as found by experience are given.

**The Contractors' and Builders' Handbook.** By William Arthur. 4 1/4 x 7 1/4 inches. Flexible cloth. 378 pages. **\$2.00**

A new work by the author of "The New Building Estimator." The first section deals with the contractor as a business man; the second with the contractor as a constructor, which is not a trained architect by any means, and the third with the contractor as a citizen and taxpayer. It is a work of exceptional value to all interested in building construction, the subjects treated being considered to be of most value to the contractor in his various spheres.

**Estimating the Cost of Buildings.** With important chapters on estimating the cost of building alterations, and on system in the execution of building contracts. A systematic treatise on factors of cost and superintendence, with working citations. By Arthur W. Joslin. 5 x 7 inches. Cloth. 205 pages. 25 illustrations. **\$1.00**

**Estimating Frame and Brick Houses, Barns, Stables, Factories and Outbuildings.** Eighth edition, enlarged, amended and modernized. By Fred T. Hodgson. 5 x 7 inches. Cloth. 252 pages. 31 illustrations. **\$1.00**

Containing a detailed estimate of a \$5,000 house and additions. Detailed estimates of kitchen, dining-room, parlor, den, hall, bedrooms, conservatory, basement, bathroom, closets, etc., all figured out and measured by the quickest and simplest methods. Also showing how to estimate by cubing, by the square of floors or walls, and by the process of comparison; with hints and practical suggestions for taking measurements and making tenders for work.

**The Estimator's Price Book and Pocket Companion.** A guide to prices of all kinds of building materials; with handy rules, tables and information for the estimator. By I. P. Hicks. 3 3/4 x 6 1/4 inches. Cloth. 184 pages. **\$1.00**

Gives full information concerning materials used in ordinary buildings, the quantities required, etc. It presents the average market prices of such material together with many useful tables, of value for reference.

**Builders' Guide.** Comprising an easy, practical system of estimating material and labor, for carpenters, contractors and builders. A comprehensive guide to those engaged in the various branches of the building trades. By I. P. Hicks. 5 x 7 inches. Cloth. 166 pages. 114 illustrations. **\$1.00**

Presents a system of simple and practical application for estimating materials and labor chiefly as applied to suburban residential work. One of the most serviceable books for contractors and builders, as well as for carpenters, who will find it to contain also a very complete treatment on framing roofs of all descriptions.

**The Architect's and Builder's Pocket Book.** A handbook for architects, structural engineers, builders and draughtsmen. By Frank E. Kidder. Fifteenth edition, revised. 4 1/2 x 7 inches. Full flexible morocco. 1703 pages. 1000 illustrations. **\$5.00**

A valuable book of reference for everything relating to the construction and equipment of buildings.

**Building Construction and Superintendence.** By F. E. Kidder. 3 volumes. 7 x 9 3/4 inches. Cloth.

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a date, \$50,000. "Receyvel of the History of Troy," printed by William Caxton, the first book in the English language, \$40,000. First edition of Chaucers Canterbury Tales, 1478, \$20,000. First edition of Sir Thomas Malory's "Morte D'Arthur," \$20,000. "Book of the General Laws of Massachusetts," 1648, first book of laws printed in America, \$20,000. Bay Psalm Book, 1640 first book printed in America, \$10,000. First edition of Shakespeare's "Venus and Adonis," \$10,000. Psalter of 1459, the best copy of which is in the Morgan collection, \$10,000.

**L. R. S.:** The small bronze object you submit is an ancient roman arrangement for suspending a lamp from an apartment. It is not a tripod, although the three sections are like three tripod legs. The rings in which these terminate were threaded with the cords which held the lamp or lamps. The ring at the top is missing.

**H. P. R.:** The coin of the date March 28, 1811, which you submit is a silver testoon of Columbia, issued upon the occasion of the deliverance of Popayan by Antonio Baraya from the Spanish rule. It is described (No. 8219) by Jules Fonrobert in "Catalogue of Coins of Central and South America," published by Adolph Weyl, Berlin, 1878. It would bring between three and four dollars at auction.

**M. C. M.:** The pale buff colored paste of the pound of the plate you describe and the richness and purity of its glaze immediately suggests that it is a genuine example of the majolica of Castel Durante. Subject pieces do not appear to have been so abundantly painted at Castel Durante as at the neighboring fabriques, and such pieces to which the lustre enrichment has been added are still less frequent. Therefore your tazza, if genuine would appear to be of decided value. If you care to forward it for examination the Editor will be pleased to submit a further opinion.

**D. M. Q.:** The coin about which you ask is the testone d'Argento of Galcas Marie Sforza, Milan, 1468-1476, ascribed to Leonardo da Vinci as its artist. It is fully described by Christian Jurgensen Thomson in his "Description Des Monnaies du Moyen-Age," published in 1873. An unusually fine gold zecchino of Peter Gradenigo, Doge of Venice (1289 A. D.) recently sold for \$4.90, at the William Appleton sale, in New York. A half zecchino (gold) brought \$3.00 at the same sale, while \$10.00 was paid for a gold doppetta of 1814 (Ferdinand III, Naples and Sicily) such as you enquire about.

**L. R. C.:** From a passage in *Coryate's Crudities*, it has been imagined that its author, the strange traveler of that name, was the first to introduce the use of the fork into England, in the beginning of the seventeenth century. He says that he observed its use in Italy only "because the Italian cannot by any means endure to have his dish touched with fingers, seeing all men's fingers are not alike clean." These "little forks" were usually made of iron or steel, but occasionally also of silver. Coryate thought good to imitate the Italian fashion. Despite Coryate's claim to attention, forks were in use by the Anglo-Saxons throughout the middle ages.

**N. P. R.:** The portrait of the Prince Consort never appeared upon the postage stamps of Great Britain. In the early days of postage, shortly after their invention and introduction (England, 1840) an "essay," as a proof of a projected postal issue is called was prepared and a die engraved with a portrait of the Prince Consort. The Editor has a fine copy of this in his collection, but he doubts if ever the Prince Consort essay was seriously considered for issue and believes this was engraved out of compliment to Prince Albert.

**G. T. W.:** In regard to the Reynold's portrait, we would say if you will let us know the exact size of the painting, its condition and whether a full length or bust portrait, we will be able to tell you more definitely regarding its value as that would depend upon the print and its quality.

**J. G. C.:** The ancient Roman glass pendant you submit is interesting. Possibly the representation of an animal in discernible relief is not that of a lion but of a dog, which hypothesis is suggested by the proximity of the star above the dog's head. The great heat of the month of July led to a superstition among the Romans; they conceived that this pre-eminent warmth was connected in some way with the rising and setting of the star Canicula—the Little Dog—in coincidence with the sun. They accordingly conferred the name of "Dog-Days" upon the period between the 3d of July and the 11th of August. (Horace makes allusion to this in his address to the Blandusian Fountain.) The utter baselessness of the Roman superstition has well been shown by the ordinary process of nature, for Canicula does not now rise in coincidence with the sun until the end of August, while, of course, the days between the 3d of July and the 11th of August are what they have ever been. The force of the Roman superstition is thus brought home to us by such a stray object as the little antique Roman bead you submit.

**N. E. W.:** The reference to Walpole's silver owls is an obscure one, but the Editor ventures to believe that the "silver owls" in question were not, as you suggest, old crests, but were the pair of curious silver owls inventoried with Walpole's effects as being the ones seated on perches formed into whistles, which were blown by the master when he wished to call the servants to him. These famous owls were quaint specimens of the workmanship of the early part of the seventeenth century. They figured in the Strawberry Hill sale in 1842 and brought a price above their weight in gold. The Editor believes these must be the silver owls about which you seek information.

**W. P. B.:** There is no authentic portrait of John Hart, signer of the Declaration of Independence existing.

**J. E. L.:** It is possible to obtain a genuine specimen of an engraved hematite seal of the Babylonian period for twelve or fifteen dollars, but such objects are becoming more difficult to obtain every year. They should be purchased only from reliable dealers.

**C. B.:** A fine specimen of John Howard Payne's autograph (an autograph letter signed) is worth from ten to twenty dol-



lars. The Emmett collection in the New York Public Library contains an autograph letter of John Quincy Adams to Payne, franked by Adams, and also a letter by Payne to Bushrod Washington, George Washington's nephew.

**B. C. N.:** It is not surprising that you are mystified as to the use of the long-handled "claw" object of which you send a sketch. This identifies it as the somewhat unelegant instrument of comfort supposedly familiar to previous generations under the uneuphonious name of "back-scratcher." Back-scratchers have an ancient ancestry if not a noble one, although old-time writers mention them as having been in use without apology from the reign of Queen Elizabeth to perilously near our own day.

**H. G. N.:** Striking watches are of early invention. In Ben Jonson's *Staple of News*, for instance, the opening scene exhibits a dissolute junior anxiously awaiting his majority, who "draws forth his watch, and sets it on the table;" immediately afterwards exclaiming:

"It strikes!—one, two, three, four, five, six. Enough, enough dear watch, Thy pulse hath beat enough. Now sleep and rest;  
Would thou couldst make the time to do so too;  
I'll wind thee up no more!"

**G. C. R.:** A fine document on vellum signed by Louis XV of France should be worth from \$10 to \$20, depending upon the importance of its context.

**F. E. F.:** Unfortunately the miniature about which you ask is of no importance as a work of art. It does not even appear to have the virtue of being either an imitation of a master hand or of exhibiting the saving grace of one stroke of merit. It is so badly executed that this fact taken with your having no knowledge of whose portrait it was intended to be leads one to express the unreserved opinion that it would be a reprehensible waste of money to pay the purchase price you say is asked for it.

**H. T. E.:** The little box you describe and illustrate by the sketch is not a bon-bon box but a patch box of the period of Louis XV, the beauties of whose court though they had made a notable discovery when they gummed pieces of black taffeta on their cheeks to heighten the brilliancy of their complexions, and kept these "patches" in little enameled boxes of the sort for which there was great demand. The fops of Elizabethan England, however, had long before anticipated this fad, for in Elizabethan days the dandies had taken to decorating their faces with black stars, crescents, and lozenges.

"To draw an arrant fop from top to toe  
Whose very looks at first dash show him so;  
Give him a mean, proud garb, a Tappergrace,  
A pert dull grin, a black patch cross his face."  
So rhymed the poetesters of the day.

**J. G. B.:** The first issue of any newspaper to be printed upon a steam-power printing press was that of the *London Times* for November 29, 1814, and not that of February 1821, the paper you have.

**A. D. V.:** The large uniface medal commemorates the Capture of the Bastille, 1789, and appears from the legend upon its edge to have been made of metal of the links of the chains of the prisoners of the Bastille.

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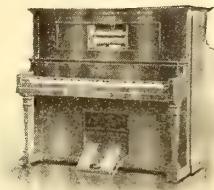
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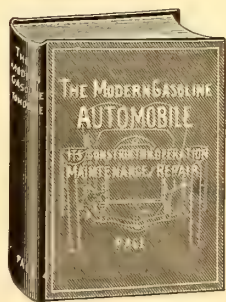
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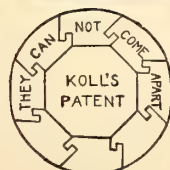
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## THE COLLECTORS' MART

Collectors are invited to send short descriptions of their wants and offerings to the COLLECTOR'S MART. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

**Offered:** Girandole, eagle mount, and sconces and grandfather's clock 200 years old. H. J.

**Offered:** Old Pewter. Rare ecclesiastical pieces. An individual communion set. J. B. J.

**Offered:** Autograph letters of Lafayette and others. Old Spanish filet bedspread, lace, drawn linen spreads and table covers. Obtained from Spanish convents. H. J.

**Offered:** Seven Colonial stool chairs. Choicest mahogany. E. H. Y.

**Wanted:** Old song called "The Flower Girl." G. T.

**Offered:** An interesting collection of Civil War material consisting of two C. S. A. newspapers, printed on wall-paper (genuine), the Epaulettes worn by Gen. W. F. Barry, maps, twenty-three local (Union) "Shinplasters," War pass to Ft. Monroe, war envelopes, etc. E.

**Offered:** An Empire style mahogany secretary of about 1800. It was brought to this country by lady artist who now wishes to dispose of same and is willing to send price and sketches to prospective buyers. B. W. H.

**Offered:** Letter Harriet Beecher Stowe (eight pages) on slavery. Letter of Abraham Lincoln, Lafayette, etc. Make offer. H. J.

**Wanted:** Autographs, letters, old books, etc. State price and all particulars. C. B. J.

**Wanted:** Autograph letters, documents, receipts, in fact any old papers of autographic nature prior to 1800. It may be that old material of this sort stored away by some reader might prove available to me as I am collecting all sorts of documents connected with life in Colonial times. G. A.

**Wanted:** Colonial paper money of South Carolina, £20 note of issue of September, 1867. R. D.

**Wanted:** Old postmasters commissions signed by postmasters general, also any early pamphlets, or advertisements referring to post office affairs. N. E.

**Wanted:** Copy of small book "The Diamond Songster," printed early in the nineteenth century.

**Wanted:** Engraved business cards of early New York, Boston and Philadelphia merchants before 1850. I am collecting all sorts of old cards and would be glad to know what you have to offer. R. T.

**Wanted:** Any old addressed envelopes bearing the old-fashioned local postage stamps issued before government postage stamps came into use. E. A.

**Wanted:** Old German Kalendars and pocked almanack. G. T.

**Wanted:** Early engravings and lithographs of balloons and airships. L. L.

**Offered:** Old Dutch wall clocks, silver. R. C.

**Wanted:** Old valentines. A. L.

**Wanted:** Cup plates; wax portraits; wooden medallions; old pipes. H. C. G.

**Wanted:** Old broadsides. E. A.

**Offered:** I have a large fifteen-inch platter, view of Landing of Lafayette at Castle Garden, rich dark blue, perfect condition and nice clear print; also a ten-inch flat plate view of Liverpool with ship flying American flag, sea shell border rich dark blue in perfect condition. E. X. L.

**Offered:** Copy of the Aitkin Bible (imperfect) 1781. Will consider \$25. A. P. B.

**Offered:** A commission as commander in the U. S. N. Signed by Abraham Lincoln, 1863. Perfect condition. A contemporary photograph of the officer is included. Price, \$25. A. P. B.

**Offered:** Carved chessmen which belonged to a Confederate general. Perfect condition. Also autograph. \$10 considered. A. P. B.

**Offered:** Old United States large-size copper cents, eagle cents, copper tokens, English tokens, Confederate notes, Colonial notes, bonds, etc., and a willow-ware plate. J. L. B.

**Offered:** Curly maple secretary, good condition, about 1800. Sheraton sideboard, large size. No inlay. High post Field bedstead, with tester. M. E. S.

**Offered:** Old desk of First Empire, in good condition. J. W. C.

**Offered:** Two round back modern chairs. Both back and sides upholstered. Both chairs without brass ornaments and upholstered very plain. W. L.

**Offered:** I have a number of Babylonian tablets with early cuneiform inscriptions. I will be pleased to submit descriptions and price. I have also a number of other antiquities, including several Egyptian ones. T. S.

**Wanted:** Cards designed and engraved by Bewick, also cards designed and engraved by Anderson. D. N. S.

**Wanted:** Old advertising announcements prior to 1820. P. H.

**Exchange:** Fine collection of old and rare California Indian baskets. F. M. G.

**Exchange:** To exchange old pewter for other pieces not in my collection or will exchange old blue platter by J. Wedgewood for old pewter. C. W. G.



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Wanted: Old original pencil drawings by noted artists, signed. V. D. B.

Wanted: Arundel print in fine condition, of Benozzo Gozzoli's angels. L. H. B.

Wanted: Old dolls of a period prior to 1840. E. S.

Wanted: Pieces of Persian lacquer work H. M. B.

Wanted: Caricatures of Mulready's design for English envelopes, 1840. H. O.

Wanted: Early Italian stone mosaic work set in metal (jewelry pieces). X.

Wanted: Persian paintings on sheets of mica. O. L. B.

Wanted: Specimens of nineteenth century Chinese glass. F. J.

Offered: Old secretary, about 1800. Two Chippendale chairs (same pattern), with interesting Colonial history attached, glass punch-bowl (interesting history); jubilee number of Brother Jonathan (July 4, 1845), Old Bible (1760), ten-cent Confederate stamp picked up on field of Gettysburg July 3, 1863. J. G. B.

Wanted: Broken bank bills; medals of Nebraska; Odd Fellow medals of all kinds. L. T. B.

Wanted: Straw mosaic. A. R. D.

Wanted: Old Mexican pottery. C. R.

Offered: An old-fashioned bedstead. W.

Wanted: Early English glass tumbler decorated with a pastoral scene in enameled colors. R. C.

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### NIGHT PLOWING

A NOVEL departure is reported to have been made in New South Wales by starting plowing at night. For this purpose two powerful acetylene headlights are attached to the traction engine which draws the plows, and the ground is so well and brilliantly lighted that the operator can work over the field quite as well as by daylight. Departures of this character frequently lead to many improvements in the application, operation and adjustment of the lights.

### OUR HERALDIC BEASTS

THE quaint beasts of European heraldry, says the *Youth's Companion*, still used on armorial bearings have no proper existence in America; but the animals used by our cartoonists to represent political parties and factions may be said to belong to allied species. To the public they are familiar and significant, just as in medieval days the arms of a leader displayed on pennon, shield or badge made his recognition by his partisans an easy matter.

If, in the year 636, a loyal adherent of Sisinand, King of the Goths, had seen a banner bearing an embroidered elephant streaming above the court-yard arch of the castle, he would have entered with the same assurance of right and welcome that a Republican has when he beholds the same animal on a transparency outside party headquarters. The elephant also figured in the devices of several of the noble houses of Italy; but it was never very popular in England. Even less so was the tiger; yet the Tammany tiger, oldest of our party symbols, first used by Thomas Nast some forty years ago, might claim honorable kinship with that tiger, the head of which was the armorial device of the brothers Christopher and Richard Barker, printers and booksellers to Queen Elizabeth.

The useful, wise and patient donkey, the animal assigned by the cartoonists to Democracy, is too humble to have been generally accepted in the heraldic menagerie of the past. Whenever he did appear, it was usually with a motto or an angelic supporter to indicate that he was no other than Balaam's extraordinary ass.

As for that recent arrival, the bold and belligerent bull moose, his species was unknown both to heralds and naturalists of knightly days. But his nearest European relative, the stag or hart, was always popular; it was part of the personal devices of several Plantagenet and Tudor kings; Richards, Henrys and Edwards. It was emblazoned upon the trappings of the victorious Henry V when he courted Catherine of France, and on those of Henry VIII when he met King Francis I on the Field of the Cloth of Gold.

In the past, heraldic beasts were often chosen for elaborately allegorical reasons, founded upon classic myth. King Sisinand's elephant, for example, was shown surrounded by flies, and the motto was, "As best I can."

"Their skin is covered neither with hair nor bristle, no, nor so much as in their tail, which might serve them in good stead to drive away the busy and troublesome fly," the old translator rendered his Pliny; "but full their skin is of cross wrinkles lattice-wise; and therefore, when they are stretched along and perceive the flies by whole swarms settled on their skin, suddenly they draw those crannies and crevices together close, and so crush them all to death. This serves them instead of tail, mane and long hair."

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## REAL ROOF-GARDENS

THE log cabins of rural Norway, says an exchange, are built of heavy pine logs, hewed square, and of equal size from end to end. They are usually stained or oiled, and their rich yellowish or brownish color is in harmony with almost any surroundings. Their roofs are sodded—a circumstance that adds picturesqueness to the general effect.

"I have come across roofs that were a riot of wild Pansies," says a writer in the *Craftsman*, "and I have seen wonderful roofs where wild roses hung over the eaves, or a daisy roof, the effect of whose white, star-like flowers, topping the dark brown structure, was exquisitely picturesque.

"Some roofs produce only pasture grass, and the story runs in Norwegian folk-lore that a lazy man led his cow on the roof—the cabin was built against a hill—instead of taking her to the pasture. I have no doubt that the story is true, for I have often seen a couple of white kidlets gamboling on the soft green housetops while the mother goat, grave and ruminative, was tethered to the chimney.

"Sod roofs are just as water-tight as others, if they are laid correctly. A board is first laid upon a house, and this is covered with a layer of birch bark. On top of this comes a layer of sod with the grass turned down to the roof. Then a rather thick layer of earth, and finally another layer of sod, this time with the grass up. The result is a most exquisite and poetical covering for the house."

## REDUCED POSTAGE RATES IN SOUTH AMERICA

WITH the inauguration of reduced postage rates between the South American countries on January 1, 1913, as provided for in the action of the First South American Continental Postal Congress, which convened at Montevideo, Uruguay, from January 8 to February 2, 1911, a remarkable forward step has been taken to bring the countries concerned into closer touch with each others, says the *Pan-American Union*. While this reduction may not actually increase the volume of correspondence exchanged between the countries, yet it must have a direct and beneficial effect upon the amount of books, magazines, and periodicals circulating through the southern continent. The importance of such a freer interchange of thoughts and ideals through the medium of the press to a group of neighboring countries can hardly be estimated. It means that the activities and the progress of the various countries as recorded in books and magazines will be freely transmitted throughout the length and breadth of the South American continent and will serve to develop those mutual bonds of interest which the noble heroes and historic traditions of South American independence have created. The countries which sent delegates to the Congress were Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, and Venezuela. The action of the conference was ad referendum, and thus far seven of the ten countries have ratified the convention affecting the change in postage rates. Brazil, Uruguay, and Venezuela have yet to accept the measure. The non-acceptance, however, will not affect the sending of mail matter to them from other countries, but will prevent their citizens from enjoying the same privilege.



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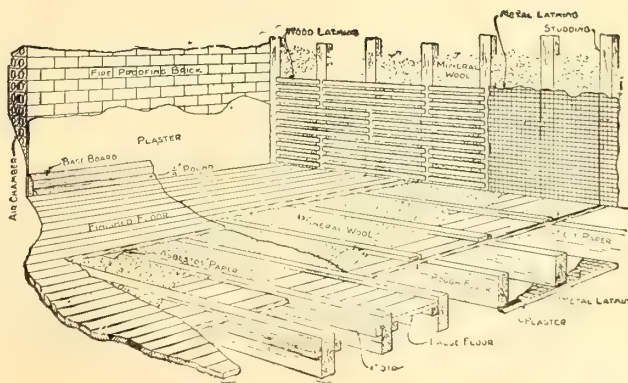
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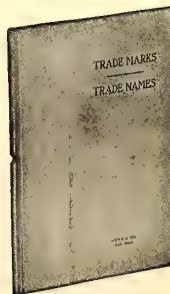
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## EXTINCT MONSTERS OF ALBERTA

THE director of the Geological Survey reports that great success attended the expedition sent out last Summer to secure skeletons of the great extinct monsters that once inhabited the Canadian Northwest and whose remains are now found in vast quantities in bone beds of the Red Deer River, Alberta.

This well-equipped expedition has returned with tons of fossil remains, principally those of dinosaurs, huge reptiles that flourished four or five million years ago toward the close of what the geologists call the Cretaceous Period. Included in the collections are: two skeletons of the large plant-eating Trachodon or Duck-billed dinosaur, one thirty-two feet long, and the other forty feet long; remains of the ponderous plant-eating horned dinosaurs; and of the flesh-eating dinosaur, now being called Albertosaurus. Credit for this fine collection belongs to Mr. Charles Sternberg, who was in charge of the season's operations. Mr. Sternberg was collector for the late Prof. Cope and has the reputation of being, perhaps, the best and most successful fossil-hunter. Disengaging the bones from the rock, preparing and mounting them is a delicate operation requiring great skill and patience. The big dinosaurs are now being prepared for exhibition, in the palæontological workshop at the museum. The thirty-two-foot reptile is being made into a panel mount which will show the position in which the creature was buried. The big forty-foot specimen will be erected as an open mount, which will display to advantage his huge dimensions and give a clear idea of his imposing presence when he was a reigning monarch of the wilderness. The material collected last Summer, together with many specimens collected in earlier expeditions will pass through the hands of the skilled preparators, to increase the size and attractiveness of the palæontological collection recently opened to the public in the Victoria Memorial Museum.

It may be noted that this now famous fossil locality of Alberta was discovered by the Canadian Geological Survey in 1884, when J. B. Tyrrell, exploring on the plains, uncovered the head of the Albertosaurus, which has been on exhibition in the Survey for the past quarter of a century. In 1889, T. Weston, a former collector of the Survey, was sent out to secure more material. In 1892, the Survey published a monograph by Prof. Cope on the material collected. In 1897, 1898 and 1901, L. Lambe, Vertebrate Palæontologist of the Survey, was at work in this field bringing to light many new forms of the past life of our western country.

The expedition of the past season, however, was stronger and better equipped than any heretofore sent out by the Survey and the gratifying success which it has achieved will, it is hoped, be followed up by further vigorous collecting during the coming Summer.

## RARE COINS FOUND

WHILE digging up his garden in Marmery, France, a wine grower dug up a granite vase with one hundred and twenty coins, eighteen gold coins, eighty silver coins, and twenty-two copper coins. Some of these have the date of Charles VIII, some Louis XII, 1484, 1500, some Francis I. 1515, and some from the time of Henry VIII and Edward VI of England. The coins are all rare and are considered very valuable.



## CONCRETE POTTERY AND GARDEN FURNITURE

By RALPH C. DAVISON



**T**HIS book describes in detail in a most practical manner the various methods of casting concrete for ornamental and useful purposes and covers the entire field of ornamental concrete work. It tells how to make all kinds of concrete vases, ornamental flower pots, concrete pedestals, concrete benches, concrete fences, etc. Full practical instructions are given for constructing and finishing the different kinds of molds, making the wire forms or frames, selecting and mixing the ingredients, covering the wire frames and modeling the cement mortar into form, and casting and finishing the various objects. With the information given in this book any handyman or

novice can make many useful and ornamental objects of cement for the adornment of the home or garden. The author has taken for granted that the reader knows nothing whatever about the material, and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with many half-tone and line illustrations which are so clear that no one can possibly misunderstand them. The amateur craftsman who has been working in clay will especially appreciate the adaptability of concrete for pottery work inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing which is necessary with the former material. The information on color work alone is worth many times the cost of the book inasmuch as there is little known on the subject and there is a large growing demand for this class of work. Following is a list of the chapters which will give a general idea of the broad character of the work.

- |  |   |
|--|---|
| I. Making Wire Forms or Frames.  | VIII. Selection of Aggregates.  |
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| III. Plaster Molds for Simple Forms.                                   | X. Concrete Pedestals.  |
| IV. Plaster Molds for Objects having Curved Outlines.                  | XI. Concrete Benches.   |
| V. Combination of Casting and Modeling—An Egyptian Vase.               | XII. Concrete Fences.   |
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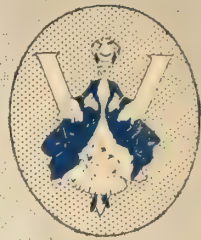


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¶ The building of the great homes of America has necessarily involved the development of their surrounding grounds and gardens; the work of

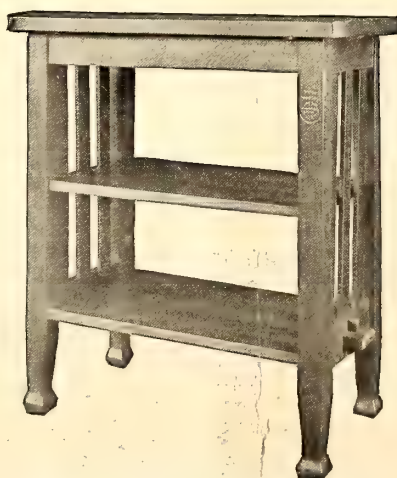
the landscape gardener has rivaled, in its dignity and spacious beauty, that of the architect. If but little is known of our great estates, still less is known of their gardens, of which, in spite of the comparatively short period that has been given for their growth, we have some very noble instances among us, which are illustrated and described in the present volume. ¶ This work is printed on heavy plate paper and contains 340 pages 10½x13½ inches, enriched with 275 illustrations, of which eight are in duotone. It is handsomely bound in green cloth, and stamped in black and gold, and, in addition to being the standard work on notable houses and gardens in America, unquestionably forms a most attractive gift book.

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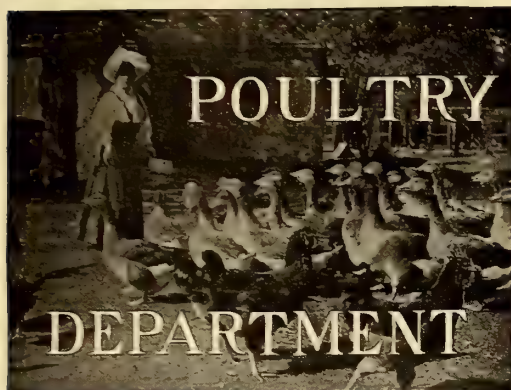
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## FATTENING POULTRY FOR THE TABLE

By E. I. FARRINGTON

FOR years poultry keepers have supposed that the proper way to fatten chickens for the table was to feed them whole corn for several weeks before they were to be killed and dressed. Yet this is a mistake, repeated experiments having shown that birds fed on ground grains moistened with milk or even with water will put on flesh much more rapidly than corn-fed chickens. This is a fact for the amateur poultry keeper to remember at this time of the year when there is likely to be a chicken or a fowl on the table several days a week. Most of the hens not to be carried over should be disposed of before long and the surplus cockerels are best out of the way before cold weather, unless they are to be kept in a pen by themselves to provide meat during the Winter months. It may be said in this connection that there will be much less quarreling among the young roosters and that they will fatten more satisfactorily if kept absolutely out of sight and hearing of the pullets and the older hens. Some people find it advantageous to have the cockerels caponized when they are to be carried through the winter for table use. Then they are extremely docile and increase rapidly in weight.

Chickens as they ordinarily come to the table in this country would not satisfy the epicures of Europe, where the preparation of table poultry has come to be a fine art. In France weights and other devices are used to give the fowls an attractive appearance when dressed, and birds intended for a high-class trade are often wrapped in linen which has been dipped in milk.

Most amateurs might easily produce better table chickens if they would confine them to a small pen for two weeks and feed them fattening rations. When the pens are small the birds get but little exercise and are easier to fatten. Two meals a day are enough, as much being given each time as will be eaten up clean. A good ration is composed of corn meal, bran and ground oats, equal parts of the two named last, and with enough meal to make half the whole amount. Five to ten per cent. of beef scraps may be added. Water may be used in mixing the mash, but milk is much preferable, and enough should be stirred into the mixture to give the consistency of cream. Sour milk is rather better than sweet milk, and buttermilk is best of all.

In the West a number of mammoth plants have been established for the purpose of fattening poultry intended for middle State and eastern markets, and experiments made at these plants have yielded results of much interest. It has been found, for example, that the flesh of such breeds as the Plymouth Rocks and the Wyandottes, which naturally are yellow skinned, may be made almost white in two weeks of special feeding. Corn and its products naturally produce yellow skins. Green foods like clover



*Violets growing in coldest Winter*

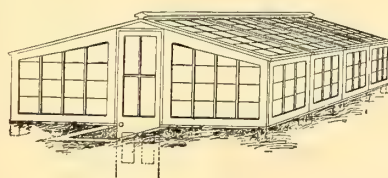
is white-blanketed with snow! And vegetables, too—lettuce, onions, etc., to eat and all kinds of plants to set out early in the open!

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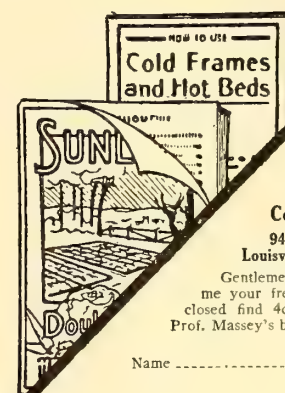
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and alfalfa, have a tendency to give similar results. Wheat, oats and milk, on the other hand, cause the flesh to become light in color. With these facts in mind, the amateur will know in a general way how to feed his table birds in order to have them meet his fancy.

In many sections people like white-skinned poultry, while in other parts of the country yellow skins are preferred. New Englanders have very pronounced views on the subject and may be found picking out yellow-skinned chickens as carefully as they select brown eggs. Of course, it is all a provincial notion, albeit one that is firmly entrenched. It is interesting to note that birds with yellow shanks are usually sought, whether the skins be yellow or white. Across the water certain breeds with dark legs are specially prized for table purposes. It seems curious enough that the color of the legs, which are to be cut off and thrown away, should influence the acceptance or rejection of a bird.

To get back to our fattening chickens, it may be said that the pens should be placed where there will be no lack of fresh air and where the occupants will be contented. It is of no use trying to fatten fowls which are in a restless state of mind. They must be kept quiet. It has been found on commercial duck farms that when the ducks are frightened they actually lose in weight, which is one reason why visitors are often not looked upon with favor.

It is well to have grit where the birds can get at it at any time and to give them a little charcoal twice a week. Of course the fattening pens must be kept clean, and this is facilitated by giving the feed in a trough outside, but where it can be reached through upright bars. Amateurs who have simply taken the first chicken they could get their hands on when they have desired a poultry dinner will be surprised at the superior quality of birds specially fattened for two weeks. And the extra cost is very little when ground grain is used, often much less than the value of the extra weight. Hens do not gain in weight as much as chickens, but the quality is much improved by the use of the fattening feed.

The birds being properly conditioned, the next step is to fit them for the table. It is true that the subject of killing and dressing poultry is not a pleasant one, yet it has to receive the attention of practically everybody who has a flock of utility birds. Chickens should never be killed until their crops are empty, so it is well to pen them up the night before the day set for execution. Also, they should be kept twenty-four hours before they go to the oven. Even young chickens are pretty likely to be tough unless allowed to hang for a time. Sometimes matters of this kind are learned only by experience. Not long ago a neighbor of the writer, fresh from the city, selected a fine seven-months' cockerel from his little flock and ordered it prepared for the Sunday dinner. What could be more tempting to a ministerial guest? The bird would have made a perfect roast, but the cook carefully boiled it until it was so tough that nobody could eat it.

In the big fattening houses the poultry is invariably dry picked, for it will keep much better than when scalded. Then it is wrapped in parafine paper and placed at once in cold storage. Scalded birds may look a little plumper, if they are thrown into cold water after the feathers are off, but they will not reach a distant market in as good condition, for the water helps to hasten deterioration, as well as robbing the fowl of much of its flavor.

On the home plant, the scalding plan

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probably will not soon be abandoned. It offers an easy method of removing the feathers and no serious objection can be offered to it. It is an interesting commentary on the peculiar ideas of people in different sections that while in some cities, Boston, for example, the call is for poultry which has been picked dry, Chicago wants scalded birds.

When preparing a fowl for the table it should first be singed. The common practice is to hold it over a piece of burning paper, but one can hardly avoid smoking and discoloring the flesh when this plan is followed. Better results are obtained if brown paper instead of newspaper is used, but it is still better to rely upon an alcohol torch or stove, the flames from which will not blacken the skin at all. Pin feathers are easily removed with a strawberry puller.

The head should be cut off and thrown away, unless the owner of the bird happens to be a native of France, in which case the comb probably will be utilized, for in France a cock's comb is considered a delicacy. The bird will look more inviting if the neck is cut off close to the body. When cutting up a chicken the work will be found much easier if a French carving knife is made use of. Such a knife has a keen blade shaped much like a dagger, with which it is not difficult to separate the bones and even to split the chicken down the back. For broiling, the wings should be spread out and broken with a smart blow of the knife.

When removing the liver, the greatest care must be taken not to break the gall bladder or the meat will be rendered bitter. Plenty of the flesh around it should be cut away when taking it out to avoid the possibility of a disastrous slip of the knife.

The most popular table fowl in the country at the present time seems to be the White Plymouth Rock, although the Barred Plymouth Rock and the White Wyandotte are much in favor. White birds dress well because they have no dark pin feathers. Although not very well known the Cornish fowl is a particularly good table breed for the amateur to keep. The amount of breast meat on the chickens of this breed is astonishing. For delicacy of flavor the Houdan is not easily surpassed and is a favorite in France, the land of good things to eat and of people who know how to eat them.

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Then the restorer turned the picture over and began to sandpaper the board away. After many months of careful work he had all the wood removed, and nothing but the paint adhered to the paper. Next, he glued a piece of linen canvas very carefully to the paint, and slowly and patiently removed the paper bit by bit. The work took nearly a year; but when it was finished the painting was in a condition to last another four centuries.

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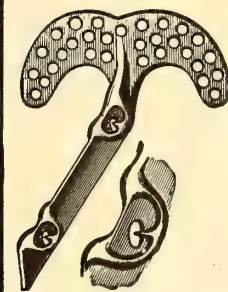
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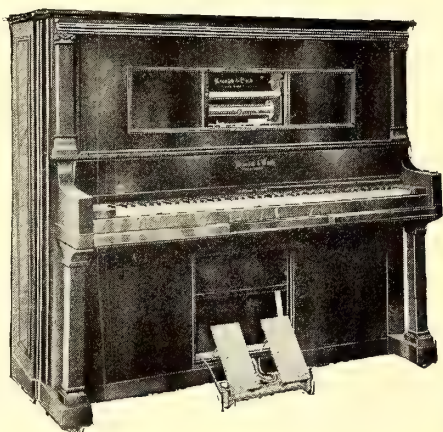
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Sometimes it is called an attic, but referred to by either name it is, of course, the space directly beneath the high pitched roof of the average house. In cities or in the larger towns the garret shares with the hall room the function of housing youthful or impecunious genius, but whether in city or country its wider mission has always been the supplying of a sort of middle or intermediate state to which may be consigned various and sundry articles of household furnishing or of domestic or personal adornment which are considered to have passed the period of their usefulness. If a thing be sent to the garret there is, presumably, some hope of its being called into use at a later time—it may even return to fashion. Or, again, there may exist some sentiment sufficiently strong to save it from the speedy destruction which awaits objects which are completely despaired of or which are safeguarded by no tender associations.

Few places are more fascinating than the garret of large old-fashioned country homes, particularly the garret of a house which has been, for generations, in the possession of a single family during whose long tenure its contents have probably waxed fat and varied. The existence of these old storerooms, and the habit of using them as receptacles for all varieties of cast-off belongings has unquestionably been the means of preserving to these later days all manner of quaint and picturesque possessions of a former age which, after a prostrated period of eclipse, are now found by a later generation to have sufficient beauty or interest to justify their appearance upon the scene of domestic life. What would have become of the old mahogany furniture, mirrors, spinning-wheels and fine old handboxes of fifty years ago had there been no garrets to receive them until a more enlightened day should witness a revival of their glory? Where should we turn off authentic costumes for a fancy dress ball had not an old garret preserved for ages a trunk of black horse hair, studded with brass nails, where the wedding raiment of our great-grandparents has been safely packed away for all these years? The name of garret is one to conjure with and has a decided commercial or advertising value, for who could fail to be impressed by even the most unblushing of dealers in spurious antiques should he claim to have gathered his wares from garrets in remote country places?

Then, closely connected with its use as a place for storing old things, is the garret's charm as a play-room. No one who has ever experienced the delight could forget the fascination of a rainy day spent in the garret of an old house. The pleasure of making discoveries, of opening certain strictly forbidden trunks or cupboards and the thrill of looking surreptitiously into prohibited books was a pleasure which cannot be forgotten.

There are several causes which have contributed to the growing disappearance of the garret and among them are the discovery that space so used may be put to a purpose much more practical, and also the high value placed upon sanitary housekeeping which is finding increasing vogue with American women. One could easily see



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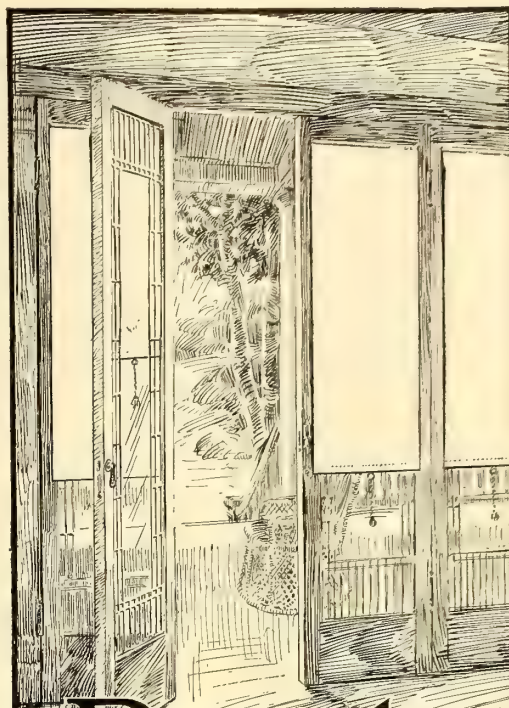
that the ample space under the tall "hip" roof of a country home would offer untold opportunity for additional bed-rooms or for servants' quarters, and very often the transformation of one such garret has meant the downfall of many of its neighbors. Not many years ago there existed a most wonderful garret in an old plantation house in one of the gulf states where for more than a century had been placed the discarded furniture and other domestic fittings of a large family. Here was a rich array of treasures to delight the heart of an antiquarian, for two spinets of different degrees of quaintness were piled high with bandboxes covered with gorgeous papers or with poster pictures showing the fashions about 1850 in New Orleans or Baltimore: whole boxes were filled with newspapers printed during the latter days of the Confederacy when wall-paper was used for the purpose and one side of a sheet might show a pattern of poppies or morning glories and the printing upon the other side contain the news of the stirring days of the exciting 60's. From the rafters of this old garret were hung long strings of onions or red peppers, the smell of which was thought to be destructive to moths. The downfall of this wonderful garret was possibly suggested when some one read in AMERICAN HOMES AND GARDENS of the wonderful living rooms made from a garret space. The pictures which aided and abetted the text were overwhelmingly convincing and all this resulted in a swift disposal and a rapid clearing away of all these household relics to make room for a study and two large bedrooms for the bachelor sons of the family. What is even more tragic is that this innovation was so successful that it resulted in the speedy demolition of several neighboring garrets fully as alluring.

American housekeepers are now fully aware of the necessity of sanitation, and it was doubtless inevitable that this form of domestic progress should work much havoc with the old-time garret with its dust, moths and worm-eaten wood, for it was a relic of the times where sanitation had either not been invented or was at best not fully understood. What really progressive housekeeper could be expected to tolerate this useless aggregation of household trash when the space which it occupied offered such boundless possibilities for the making of more bedrooms, a nursery, or even a ballroom?

But in the final analysis it generally turns out for the best for by all means let us make our homes as spacious and as comfortable as possible, and if one be so fortunate as to possess a large garret space there is every reason that it should be utilized to the greatest possible advantage. We do not now require garrets to protect household treasures which are beautiful but temporarily out of fashion for beauty has a permanence, as we now realize, and our belongings which have a sentimental value are not sent to the garret but are more likely placed upon the drawing room mantel. There too, such things as we really discard are apt to be so worthless that they should be quickly destroyed lest their preservation should corrupt the good taste and deprave the artistic sensibility of a generation yet to come.

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## THE AMERICAN DOLLAR MARK

MANY people like to think that the American dollar mark is a corruption of the symbol "U. S.," says *The American Numismatist*. Others have held to the old historian's idea that it is a replica of the pillars of Hercules. Professor Florian Cajori, of Colorado College, has knocked all these pleasing fancies in the head by proving with ancient manuscripts that the dollar mark is really a corruption of the old Spanish abbreviation of peso—a dollar.

Professor Cajori looked over thousands of manuscripts to get at his facts. He started with the idea that the dollar mark was an abbreviation of the word "dollar," but, he says, "We had to throw our idea overboard as a useless burden."

Then he got the clew. When our Spanish colonists first wrote the word "pesos," one of which is about a dollar, they spelled it out in full. Then it got down to "ps." When it was written hurriedly the "p" and "s" were super-imposed, as he shows from ancient writings, and gradually the dollar mark came into use—the "p" was written over the "s."

Says Professor Cajori: "It has been established that the dollar mark is the lineal descendant of the Spanish abbreviation 'ps' for 'pesos,' that the change from the florescent 'ps' to \$ was made about 1775 by English-Americans who came into business relations with Spanish-Americans, and that the earliest printed dollar mark dates back to the year 1797."

## ACORNS AND THEIR USES

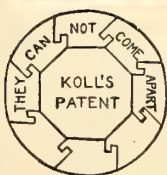
VERY little attention has been given in this country to the utilization of acorns. It is well known that they are used as food for cattle, horses, swine, turkeys, and those of several species of white oaks also form the food of man.

The acorns of white oaks are mostly large and the trees in general produce fruits very abundantly. The Indians in California always gathered the acorns of the California live oak (*Quercus agrifolia*); and years of great scarcity often caused much misery. Even the early white settlers of California relied on the crop of acorns as a part of their food supply. The acorns were gathered by the squaws, who preserved them by putting them in wicker baskets, which were generally stored in hollow oak trees or in caches of somewhat rude construction. They were prepared for eating by grinding and boiling them with water into a thick paste, which was baked into bread. The oven consisted of a hole in the ground about eighteen inches each way. Red hot stones were placed in the bottom of it and a little dry sand of loam placed over them. Next a layer of dry leaves was spread over this and the dough or paste poured into the hole until it was two or three inches deep. A layer of leaves, more sand, red hot stones, and finally earth were placed on top. At the end of five or six hours the stones had cooled and the bread, which was an irregular mass nearly black in color, was taken out.

In parts of the South acorns of the cow oak (*Quercus michauxii*) have been used when roasted as a coffee substitute, and there are a good many other uses to which they might be put. Alcohol can be extracted from them, as from all starchy substances. Starch is at present made principally from rice, corn and potatoes, but if the starch from acorns is sufficiently refined it may be employed as an article of diet as well as for laundry purposes.

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#### AMERICAN HOMES AND GARDENS FOR OCTOBER

FALL Planting and Fall Building will be the topics to which the articles in the October issue of AMERICAN HOMES AND GARDENS will give emphasis. Mr. F. F. Rockwell will contribute a long and comprehensive article on "Fall Planting in the Flower Garden," and Norman H. Loring one on "Planting the Bulb Garden." "Building a House in the Fall" will be the subject of an excellent article full of interest and suggestion and a special double-page feature will display various types of houses that may be started in the Fall. George Crane will discuss "Reviving the House for Autumn and Winter," and one of the most attractive country houses in America, the home of Mr. Thomas H. Kerr near White Plains, New York, will be described by Mr. Henry H. Matthews. This article will be accompanied by many beautiful illustrations (as will all other articles in this issue), and will also show a carefully worked out plan of the house in relation to its site, a plan which discloses a particularly well devised garage and service. An attractive and home-like house at Glen Ridge, New York, the home of Mr. F. J. Ogden, will be illustrated in the October number, and plans of the first and second floors will be shown together with interior views. The Collectors' Department will contain several articles of unusual interest and the whole number will be one of the most attractive of the year.

#### AMERICA'S FIRST SAFETY EXPOSITION

THE First International Exposition of Safety and Sanitation ever held in America will take place in New York city, December 11th to 20th, 1913, under the auspices of The American Museum of Safety. Safety and health in every branch of American industrial life, manufacturing, trade, transportation on land and sea, business, engineering, in all of their sub-divisions will be represented at this exposition. It will be the first step toward making a representative exhibition of the progress of safety and preventive methods in America. In the United States every year, 40,000 workers are killed, and 2,000,000 are injured, while 3,000,000 are ill from preventable causes.

#### THE BUSINESS MAN OF TO-DAY

A BROOKLYN divine of sound knowledge and learning recently preached a sermon which contained a picture of the business man of to-day worth quoting: "The modern business man is governed by circumstances over which he seems to have no control. It is a peculiarity of our age as compared with the life of our predecessors. Life has become so complex that the ordinary business man has lost his personal control over circumstances and has abandoned himself to their domination. He eats his breakfast with an irritating sense of hurry. He catches a car and gives himself to the vast detail of the morning newspaper. He sits down to his mail to throw his mind into all sorts of matter thrust upon him from without. He goes through the routine of his day's work submitting because he must. He returns home at night tired and half disgusted and in the evening has brain enough left for only some trivial show or game. When Sunday comes he is too worn out to go

to church and kills time in the morning, and in the afternoon takes a whirl in his automobile and goes to rest early in order to begin a new day with the same kind of grind. He doesn't want to lead a futile life like this; no, he leads it because he lacks method and mastery. 'Clean-up' day in our cities brings to light an accumulation of rubbish that exceeds all expectation. If business men would inspect their habits and practices they would likewise find rubbish heaps that they might throw away. The merchant who neglects his business and goes fishing is not choosing a crime, but only the lesser good of two things. A man ought to have a controlling standard and motive and that ought to be to follow the will of God. This will give right direction and dominance to his life."

#### THE DEARTH IN CADDIES

THE Editor's notice has just been called to a news report which states that one of the most prominent country clubs in America has been driven to distraction by its inability to engage and hold capable caddies for its golf course, in consequence of which it has called upon the local Commissioner of the Boy Scouts to supply the club a squad of "scouts" between the ages of fourteen and sixteen to act as caddies, promising to educate the hoped for recruits during the Winter months and promising continuous employment the year through. The Editor hopes the Commissioner returned to the club committee the answer due to its proposal. The Commissioner indeed might well consider himself a master in the matter of self-restraint if his reply was confined to the realm of strict politeness. That any such offer could have been suggested directly to the Boy Scouts Organization would indicate that the club in question remained in complete ignorance of the Boy Scout movement, and possesses a deep and dark lack of any proper interpretation of "Ich Dien" as exemplified in the spirit of Young America. Being a caddie is always influenced by a point of view, but becoming a caddie is not the honor to which the average Boy Scout aspires even plus the allurements of a Winter's education. The Editor wonders if a dearth in housemaids would call forth an appeal from the community in which the club is situated directed to the King's Daughters, or, should the club's waiters go upon a strike, if the club would invite the Sons of the Revolution to accept the vacated dignities.

#### CHILD LABOR IN GEORGIA

A FEW weeks since the National Child Labor Committee published an appeal for funds to be used in the campaign to secure from the Georgia Legislature a law prohibiting the employment in the State's mills of children under 14 years of age and limiting a minor's working day to ten hours. The Georgia mill-owners express indignation that the committee should thus ignore their "generosity" in providing for the young "hands" better surroundings than those of the isolated cabins whence most of their child laborers have sprung, but so far they have not explained why this "generosity" is accompanied by the prisoning of boys and girls more than ten hours a day. Georgia ought to get along without mistaking the factory for the cradle.





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—Otho Cushing—





# AMERICAN HOMES AND GARDENS

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There is not a garden the world over whose beauty is not enhanced by the planting of appropriate Evergreens

*Photograph by Nathan R. Graves*



# AMERICAN HOMES AND GARDENS

Volume X

September 1913

Number 9

## A Medfield Farmhouse

By Marion Norcross

Photographs by Mary H. Northend



IN these days, when so much modern architecture is being developed, it is refreshing to find old-time architecture restored in the remodeled farmhouse, which stands back from the winding country road, a direct manifestation of what is being done to-day to save our Colonial homes. These comfortable and attractive dwellings are shaded by stately elms, whose wide-spreading branches seem to beckon the passer-by to come and take another abandoned farm and reclaim it for a modern country home. Few who are house-hunting can resist this appeal, and what is more charming than the old lean-to, or the hip roof, or the Colonial lines of one of these houses which suggest delightful interiors that are filled with possibilities of all sorts of numerous odd nooks and corners as well as

secret hiding places that are surely fascinating and unique.

Possibly there were many better examples of the restored farmhouse than this Medfield home, but few have as many charms as exist here. It stands, a picturesque building showing good lines, near a turn of the road, on the border line between Medfield and Walpole, in Norfolk County, Massachusetts.

This particular house has two values,—its historical import and its old-time construction. It was erected about 1652, and at that time was a small and unpretentious building about twenty-five feet square, constructed of hand-hewn timbers. The interior showed, in addition to the lower story, loft bedrooms. Descending from generation to generation through two centuries, this little farmhouse was occupied by the Adams family, a branch that was akin to the presi-



The old-fashioned garden of the Medfield farmhouse is reminiscent of bygone days



dential line of Adamsses, at Quincy, Mass.

Its location was charming, being in a sheltered glen at the entrance of a small valley into a larger one, and was thus protected from cold winds and severe weather. At that time a stream wound in and out through the meadows. This was of sufficient size to afford power to run the old mill which originally stood on the estate and for many years ground the neighbors' grain.

The latter end of the eighteenth century saw a transformation take place in the little old weather-beaten house that has stood as sentinel guarding the family name so long. It was considerably enlarged, principally on the southern end, making it rambling and in parts, detached. Still, the main portion of the house remained practically unchanged, in rectangular form, with a small center-hall and large square rooms on either side. The interior showed the beauty of fine wainscoting and paneling of wide boards, some of which were split from logs that were at least thirty inches in width.

The natural beauties of the country surrounding this place were unusually varied. The broad stretches of fields and meadows spread away on either hand, while the encircling hills offered their protection, making a most appropriate setting for the Adams homestead. The beauty and attractiveness of the estate caused its purchase in 1907, with about fifty-five acres of good farming land attached. The house was then restored to its present condition, at a cost of \$1,500.00. An addition was made to the interior by supplementing many of the conveniences made necessary for the comforts of life to-day.

Great reverence was paid by the owner to the original structure, particularly to the old kitchen with its large brick fireplace and chimney. Sagging plaster was removed, and underneath were found well preserved hand-hewn beams and rafters. These were cleaned and left exposed. The walls, which had been neglected, were stripped of wallpaper, in



The swimming-pool

some cases, ten thicknesses being removed. One of these thicknesses showed a wonderfully fine landscape paper, but this was too much defaced to be used again.

Under it all was wide paneling of wood, that needed only a slight restoration. The crane and pot-hook and hangers were found to be intact, while many pieces of ancestral pewter and copper were polished and placed on the wide, receding chimney. On the chimney hooks or from the timbers above, were hung old wooden reels, toasting forks, and candle molds. A feature of this kitchen was the

old-fashioned brick oven, as well as many quaint inset cupboards shown in unexpected nooks and corners.

This kitchen is now used as a den, the fireplace showing a wonderful collection of old pewter, many of the pieces being so rare that they cannot be duplicated. Old furniture, much of which has been picked up from the surrounding neighborhood, is also prominent in this room, and especial mention should be made of the five-slat rush-bottom rocking chair and the settle of the same period. This room is perhaps one of the most interesting in the house, for the reason that the Colonial setting has been so carefully preserved—the hand-hewn rafters and beams having been left intact and all the other old furnishings kept, to give a quaint, cosy look to the low studroom.

In order that this kitchen might be used as a den, a new kitchen with all modern conveniences, new pantries, servants', dining- and sitting-rooms, have been added. Thus, while exterior features of the old house have been preserved, the adding of the new part gives comfort and convenience to the original dwelling.

Through a Colonial porch one enters the hallway, where the stairway, following the lines of many Colonial houses, is at one side. The wallpaper is wonderfully preserved and of quaint design. It was made across the water over a century ago, and creates an appropriate atmosphere as one en-



The famous "whipping tree"



The old mounting-block, 1652



ters the attractive old home.

The living-room is situated at the right of the entrance-hall, and is spacious and comfortable. The woodwork has been enameled in white, while diamond-paned windows have been substituted for the old-fashioned doors on several of the smaller cupboards. Here and there throughout the whole house, one comes unexpectedly upon groups of shelves filled with books. Built-in cupboards also provide places for the excellent collection of books which are owned by the present family. This room

shows several tables of unusually fine design, a handsome side-wing chair and a few other choice chairs. The great open fireplace, with its Colonial accessories, lends much to the homeness of this room.

The dining-room which lies to the left of the hallway, has been made from three rooms. It is long and wide, the walls finished in green and with the exception of one or two choice pictures, are bare. This is well-planned for the unbroken space brings out to advantage the lines of the beautiful old sideboard and its ornamentations, and shows off the rush-



The dining-room

the Winter for a lounging-room and for sun baths.

Upstairs, the bedrooms are large and airy. They are furnished with Colonial furniture, four-poster beds, highboys and lowboys, as well as quaint old-time chests of drawers which can be used either as bureaus or to store away extra blankets, hangings or rugs. Rare old Chipendale, Sheraton and Hepplewhite chairs are also found here, and hand-woven rugs cover the hardwood floors. Old chintz hangings of bright colors and gay designs screen the windows, and the whole house presents a sunny, restful

bottomed chairs as well. Upon the mantel over the open fireplace one finds pieces of silver, while the frame work is hung with rare porringers. The massive timbers of the ceiling show what wood our ancestors used when they erected their homes. This room deserves special praise for its restful atmosphere, as well as its perfect setting and old-time furniture. At the rear of this room, and overlooking the garden, is a sun-parlor which can be used during the Summer months as a breakfast-room and in



The old kitchen with its large brick fireplace and chimney



appearance which is most tempting.

On the ridge opposite the house, worn stone steps lead up through pasture land to a sturdy oak. This stands on a spot near the crest of the hill and is historic from the fact that it is known as a "Whipping Tree," the tree where culprits were tied to be whipped. Just before one reaches the stone wall, the old "Mounting Block" is found. In the side of one of the stones are the figures "1652," and it was from this block that many a Colonial dame mounted to her pillion to ride in slow and olden style behind her worthy squire.

The grounds around the house are extensive, and reach down to a tennis court which is at the end of the garden proper. Within the last few years, the beginning of a formal garden has been made, lying about halfway between the house and the tennis court. It is divided into two parts, bordered with box hedges, and showing a sundial for a central feature. The grounds at this part of the estate have been shaded by long rows of elms and maples, with an inner border of Annuals. These are not the only flowers, however, for back of the house, between that and the garage, is a beautiful flower garden which has been designed not so much for show purposes as for supplying the house all through the season with flowers. There is also



The tennis court

an old-fashioned garden, and back of the formal garden is the vegetable garden. The dividing line between the two gardens is a row of stately trees which hide it completely from view from the front of the grounds.

Over the piazza are put window boxes. These are filled with brilliantly blossoming plants, adding color and giving an artistic setting to the remodeled farmhouse. Velvety lawns which are kept closely cut, cover a large area at the front and sides of the house. The grounds also boast a large tennis court which is surrounded on three sides with high white posts, topped with large balls and which hold the wire netting. Halfway down the court is a semi-circular enclosure fitted up with garden seats and chairs, from which vantage ground many a hotly contested game of tennis is observed. This semi-circle is very artistic, the top and sides being covered with vines that droop to the lattice work and give to the white garden furniture the background of green which is necessary to the landscape plan. Rows of apple trees, remnants of the original orchard, guard the tennis court at one side. These have been pruned and grafted so that aside from their decorative value they have a practical one as well, and certainly of a lasting nature.

*(Continued on page 336)*



This house has an aspect that suggests its interesting history





The German Iris is one of the most profuse bloomers

## Iris

By S. Leonard Bastin

Photographs by the author and others



Of the modern gardener the following of his art is a complex problem nowadays. With the return of every new season, there arises again the difficult question of deciding what plants he shall include in his domain. The number of possible subjects is bewildering in its variety, and, however great the amount of space available may be, no one can hope to include more than a fraction of the kinds really worth growing. On this account there is much to be said in favor of specializing, and after careful consideration, choosing a group of plants which appeals to one's fancy and is in a general way suited to the situation which can be accorded to the specimens. To those who are inclined to follow the suggestion, the present writer offers a word in favor of the Iris, in all its many species and varieties. Many amateur garden-makers have only a limited idea of the wealth of loveliness which is evidenced by the members of this

particularly graceful group or the extension of its bloom.

As a genus, the Irises are practically worldwide in origin and as such are able to adapt themselves to a variety of conditions. Moreover, although the majority of the species are Summer flowering, there are many which blossom at other seasons. Therefore if the aid of a little shelter can be employed during the very cold months, it is possible to have a succession of Irises almost throughout the year. From a natural point of view we may divide the Irises into two sections, those having creeping roots, and those having bulbous underground processes. For his convenience the gardener may again group these plants into three divisions: the German, the Spanish and the English varieties, although these terms must not be taken in too arbitrary a manner as indicating the actual country of origin. Since the specialization of the Irises there have been added a large number of sub-divisions which need not be taken up here, for technical reasons.



The English Iris





An array of Spanish Iris planted for landscape effect

The majority of the species of Iris are wonderfully easy to grow, some of them being the most hardy plants in the garden. As herbaceous Perennials, the Irises like to remain in a situation for a number of years when they will become increasingly handsome. Like most plants with very showy flowers, almost every species of Iris is a sun lover, and should be given a fairly open position, although some of the more robust kinds will do very well on the borders of shrubberies. Most of these plants should be placed in the ground in the Autumn, and just before the coming of the Winter frost is the best time of all, as in this case an early starting is prevented. It is important to plant the bulbous varieties at a fair depth, and with some of the more delicate kinds it is not a bad plan to provide some protection such as a layer of straw until the arrival of the Spring. Of course this is not necessary with the hardy sorts, such as the group represented by the Flag or German Irises. It has been said that all the kinds of Irises will grow any-

where no matter what the soil may be, but it will be found that a little modification in the condition of the land will

be very helpful. Thus the larger number of Irises will prefer a well-drained soil, although in the case of very dry districts it will be found that frequent mulchings of manure will help to sustain the plants during hot weather. As a general rule we may take it that the bulbous kinds, such as the English and Spanish sorts, will do best in a situation where the soil inclines to be light, while the German Irises with their fleshy roots delight in a more heavy condition. Further still there are certain kinds of Iris such as the Yellow Marsh Iris (*Iris Pseudacorus*) which will not be a great success unless they are in a very moist situation, where their roots may even be covered with water at certain seasons.

A special mention must be made of *Iris Kaempferi*, the famous flower of Japan, which has only very recently been taken up by western gardeners. Visitors to the flowery islands in the Summer cannot but carry away



This illustration shows the method of dividing a clump of Iris for re-planting





Many varieties of Iris are excellent plants for bordering ponds or streams

with them a lasting impression of the glorious Iris fields of Japan, giving effects which it was at one time thought could not be secured elsewhere. Leading European specialists have now proved that the splendid Japanese Iris, which by the way is the largest of all these flowers, will grow very well even if the conditions which can be given to it are not those which it would naturally enjoy. It has been proved that though the plant is well fitted for association with the semi-aquatic species, yet it will be quite happy in a well tilled border. The only noticeable difference seems to be that the flowers in the dryer situation are not so large.

The common German Irises, typified in the handsome Blue Flag, are excellent subjects for those whose gardens come under the influence of smoke. Of course the number of species and varieties is very large, and a handsome pale blue form is shown in an accompanying photograph. This huge plant, which now bears scores of flowers in the course of a season, originated in a very small root, and in a few years grew to its present propor-

tions, although in a town garden. These German Irises have a very curious habit of growing outwards in a very aggressive fashion, and are thus able to hold their own even in a very crowded border. The plants are so hardy that the roots may be cut up in any way, and small portions will grow provided they are cleanly divided and not bruised. The English and Spanish Irises, of which typical examples are shown in the illustrations, are more readily upset by town smoke, but many of the kind are wonderfully accommodating, the only trouble being that in situations which do not please them very well they are apt to die rather mysteriously, after having given a very fine display of blossoms for several years. These kinds are rather readily raised from seed and come fairly soon to a flowering size. As well of course we may secure the offsets from the old bulbs, though if this is attempted great care must be taken not to injure the parent roots in any way. Many of these Irises will set seed freely and one may gather one's own crop, and sow it in light sandy soil directly, it is ripe; in the



Spanish Iris



early stages, frame culture is to be strongly recommended. Of late years, some attention has been given to the so-called Cushion Irises, a typical species being *I. Iberica*. Unfortunately these are scarcely hardy enough for ordinary culture, and cannot be recommended for planting out, save in very favored localities. Even here they will probably need some kind of protection during the colder parts of the year, and on this account will not appeal strongly to ordinary growers. One species of *Iris* is peculiarly interesting in that it may be had in blossom in the very depths of the Winter, if we treat it as a pot subject, and give it enough protection to insure that it is not nipped by frost at all. This is the pretty *Iris Stylosa* from Greece, which naturally displays its fine blue flowers at any time from December to February. At this time of the year the plant will form a valuable addition to the number of flowering subjects available for the conservatory.

*Iris* bulbs and roots are happily cheap, so that the planting of them in large numbers is quite feasible. After all, this is really the most attractive way of growing these charming plants, and where room permits extensive groupings will give the very best results. A glance at some of the pictures accompanying this article will perhaps convince the most sceptical on this point. The chief effect in the *Iris* garden illustrated on this page was secured by the employment of the German *Irises* although other kinds have been called into use. A remarkable show such as that which has been secured could not, of course, be brought about in a short period of time. Indeed the *Iris* border as it appears in this illustration is really the outcome of fifteen years' constant cultivation.

As new and worthy species and Hybrids have been introduced, examples have been put into position with the

result that there has been produced in this garden, one of the finest collections of German *Irises* in the world. Of recent years not a few of the other kinds have been added, as may be gathered from a glance at the photograph showing the groupings of English forms. The site of the garden here shown is an ideal one for *Irises*, in that it is formed by a long series of banks which slope gently down to the border of a river. Thus on the higher parts of the ground a good place has been found for the species which prefer a well-drained soil, while as the water's edge is neared, the moisture loving kinds predominate. Even though one may not wish to carry out the growing of *Irises* on such a large scale as this, many useful hints for those who contemplate arranging their *Iris* planting for only a moderate display of the charming flowers may be gathered from a study of the more pretentious garden.

All *Iris* blossoms are excellent for use as cut flowers, and on this account alone the plants should certainly find a place in all gardens. When once fully expanded the blooms do not last very long and it is well to gather them when in bud; they will expand perfectly in water and will last a long while. *Irises* lend themselves peculiarly well to arrangement in vases, and are perhaps the most effective of all early Summer flowers for household decoration.

In conclusion it may be of service to give a small selection of the most useful kinds for the beginning in the art of *Iris* culture. So enormous is the number of species and hybrids nowadays, that most people will be quite bewildered by the array of names in any catalogue, and scarcely know what to order. After the common Blue Flag and its varieties, may be mentioned *Iris aphylla*, the type with white flowers slightly edged with blue, and the numerous

(Continued on page 336)



German *Iris* lends itself to massing in border planting





The house of S. C. Master, at White Plains, New York

## A Stucco House of Distinction

By William T. Phillips  
Photographs by T. C. Turner



EVEN a less attractive house than the picturesque residence of Mr. Samuel C. Master, at White Plains, New York, designed by A. F. Norris, architect, New York, would gain in appearance if located on the same delightful spot, a site that occupies a wooded knoll in the setting of which the design of the Master house is thoroughly harmonious in relation to its natural surroundings both in the matter of design and of color.

The outer walls of this house are covered with stucco, soft gray in tone, and all the woodwork is finished in a soft gray green with the dull red of the Spanish tile roof in happy contrast. On entering the house we find the hall finished in quartered oak, stained a medium brown. This hall gives convenient access to the various rooms of the stucco house.

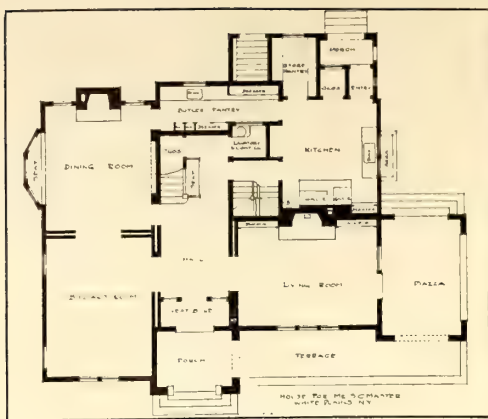


The living-room

The living-room is to the right of the main hall and the woodwork of this room corresponds in finish to that of the hall but is darker in tone. The mantel, which is shown in the illustrations accompanying this article, is excellent in design and the fireplace is admirably placed by the architect. The dining-room opens into a large room originally planned for a billiard-room, but now used as a reception-room. The oak-woodwork of this room, decorated in English style, is much darker in finish than that of the hall or the living-room, being in accord with that of the dining-room back of it. The wall coverings of the rooms of the first floor are soft brown and soft green in color.

The woodwork of the second floor is enameled in ivory tint, the wall-paper and hangings harmonizing with it at every turn. The arrangement of the front chambers is skilfully carried





First floor plan

out as will be seen from the plans.

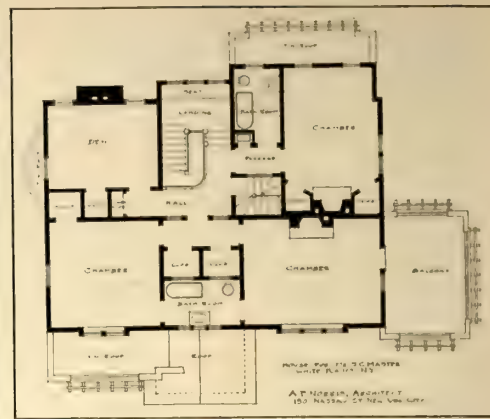
The two bed-chambers which occupy this portion are spacious rooms, provided with ample closets, well lighted and well ventilated, bay front and end windows. A well appointed bathroom is placed between these two rooms and is accessible from either of them. In the room on the right hand side is an open fireplace. Two other rooms complete the second floor. One of these is also fitted with an open fireplace and in the corners are placed closets. This room adjoins a second bathroom. Across the hall is a small room for use as a study, den or chamber.

The servants' rooms occupy the third story, which also



The dining-room

weather; all of which hint that the repose that comes with comforts leaves the inner for this outer realm of the house.



Second floor plan

contains an extra bedroom and a storeroom. The service part of the first floor is replete with conveniences.

A well arranged staircase leads from the kitchen up through the center of the house to the servants' quarters. It is accessible also from the second floor.

The service entrance is well arranged at the back of the house. Opening from the living-room there is a spacious piazza overlooking the road and lawn. This affords a pleasant retreat from the afternoon sun and the varieties of inconvenient



Garden side of the Master house





A fine specimen of Mughus Pine, (*Pinus Montana Mughus*)

## Evergreens for the Home Grounds

By Henry Wild

Photographs by Nathan R. Graves



HERE are several classes among the Evergreens from which a choice selection can be made to make the home grounds attractive. Many of them are sturdy and reliable, while some of the most beautiful and graceful varieties only need the natural protection of the stronger and faster growing kinds. When the planting is to be made in an open or exposed position, a wind break composed of Pines and Spruce not only adds to the welfare of the less hardy forms—but in many cases to the general appearance of the estate.

A start should be made with a planting of Scotch Pines (*Pinus Sylvestris*), and the White Pine (*Pinus Strobus*) using in the foreground the "Austrian Pine" (*Pinus Austriaca*) and the "Bhotan Pine" (*Pinus Excelsa*).

This will give a wide range or planting of Pines, and a color scheme in the various shades of Nature's color green that is hard to equal.

Another selection for the same purpose can be made up of the following varieties. The White Spruce (*Abies Alba*) the Oriental Spruce (*Abies Orientalis*) with a broken foreground of Hemlock (*Taya Canadensis*) and *Pinus Densiflora*. The last two make a charming combination for fronting a wind break, the lighter green of the Pine blending beautifully with the dark green of the Hemlock.

Both are hardy in the sense of frost exposure, but neither will stand the severe whipping of a northwest wind. The same applies to the Norway Spruce, a majestic tree in the distance, but generally losing its lower branches in its battle with severe winds.

With a natural shelter of either of the foregoing wind breaks, it is practically safe to go ahead with the general list. Should the grounds be of small dimensions it is not necessary to make a heavy planting of Pines, or Spruce for protection, merely enough to break the strong winds.

To many of us the sighing of the wind among the Pines and Hemlocks is an added attraction, recalling the poem of our childhood, the "Murmuring Pines and the Hemlocks," beautifully portrayed by Longfellow.

Among the Spruce we have the three forms of the Colorado type. First, the Blue Spruce (*Picea Pungens Kosteri*), the most beautiful and highly colored of the family. Then comes the Colorado Blue and also the Green variety (*Picea Pungens*). All of these are hardy and splendid for any position where they have room to grow as specimens.

Another fine *Picea* is the variety *Englemanni*, compact and pyramidal in form, rather inclined to be pendulous in habit and silvery in color. *Picea Orientalis* is a variety well suited to plant with *Englemanni*, and exceedingly attractive, where a grouping of more than one color is required.





The Hemlock Spruce

To the list of *Abies* can be added the varieties *Balsamea*, *Cephalonica* and *Concolor*, one of the hardiest and most beautiful of the family.

*Douglasi* is a tree of graceful habit and with the addition

of *Veitchi*, *Brachyphylla* and *Umbellicata*, you have a range of varieties that cannot be surpassed. The two last-named *Abies* will be in great demand as they become more generally known. Both are very desirable trees and have stood the test of six years with me without showing any signs of Winter effects.

Many residences are built on high, exposed situations to get the benefit of Summer breezes which means more than ordinary exposure in Winter. What I want to emphasize is the fact that it is not the frost that injures our Evergreens, it is the severe winds that cause the damage. We have taken care of the protection; now for the general planting.

For individual planting any of the foregoing can be used. The Austrian White and Scotch Pines should be planted at some distance from the residence, which will allow the planting of the Blue Spruce. *Abies* *Concolor* and the more compact varieties nearer the house. The Pines are fine trees in the early stages—say for ten years after planting, being of rapid growth—but they lose their symmetrical form in a shorter time, hence the advisability of planting in the distance and utilizing them as windbreaks and to screen unsightly objects.

For color effects and beauty of form the *Retinosporas* play a leading part. The varieties *Filifera*, *Pisifera*—*Plumosa* and *Obtusa*, are the best known—each has its golden form. Magnificent groups can be made of these alone; when allied with Spruce or Austrian Pines, their beauty is greatly enhanced.

*Retinospora Squarrosa* with its many forms and various shades adds greatly to the color scheme, but should be given the benefit of the inner part of the group.

An ideal setting for the immediate vicinity of the dwelling can be procured by the planting of a selection of *Retinosporas*, *Thuyas*, *Biotus*, the dwarfed growing Pines and *Taxus*.

These are generally used as a mass planting. This method is alright, where immediate effect is wanted and expense no object, but the drawback to this is, that many of the trees



*Taxus (Deccatta Aurea)*



are ruined by overcrowding the first two years, and when thinning out has to be performed there will not be one probably fit to be used as a specimen.

When close planting has to be done, the best method is to place the trees that have to remain permanently at the proper distance, and then fill in for a few years with the smaller and some of the upright varieties. *Juniperus Virginiana* with its long list of types and colors are excellent to use between the permanent trees. They range from upright to low spreading forms, and so can be used between the windows and as a fronting to the groups.

In the taller growing Junipers, a nice selection can be made. *Virginiana Glauca Elegantissima*, *Schottii* and *Chinensis*. While in the lower growing forms we have *Sabina Procumbens Canadensis* and *Var. Aurea*, *Prostrata*, *Tamariscifolia*, and the beautiful distinct type *Pfitzingeriana*, graceful in habit and a color of bright, silvery green.

Several of the *Biotas* lend added interest to the planting. *Orientalis Aurea* with its *Var. Nana Pyramidalis*, *Elegantissima* and *Compacta*.

Among the *Taxus* are some real gems for this work: *Canadensis*, bushy, with dark green foliage and gloriously bright-red berries; *Cuspidata* is another fine type with *Brevifolia* and *Capitata*, both hardy and real additions to the collection.

There are several golden forms such as *Washingtoni Baccata*, *Aurea* and *Tardiva Aurea*, making in their peculiar forms and colors a picture that once seen is always remembered.

*Pinus Cembra*, *Mughus* and *Brevifolia* can also be used in this style of planting; they are easy to move or transplant.

#### FORMAL GARDENS

Where Evergreens are freely used in the formal garden, the change from Summer to Winter appearance is not so severe. Each year the country home appeals to the occupants more and more, with the result that a planting scheme should be carried out as much for Winter effect as for other seasons of the year. Here is where Evergreens count alike practically the year round. Charming in shades of Sum-



A tall specimen Colorado Blue Spruce

mer growth, and a glorious picture when veiled in snow.

*Thuyas Rosenthali* and *Standishi* are excellent for formal work, the latter having a graceful drooping effect. While the former is an erect grower and of darker color, both are



A fine specimen of the Weeping Hemlock



hardy and very desirable types. Several of the occidentalis varieties are fine with Globosa used in the foreground.

As a background for Peonies, May and Darwin Tulips, many of the Evergreens named are grand.

Try a bed of Taxus and Junipers as a setting for the old-fashioned Tiger Lilies, planting the Lily bulbs between, with an under cover of Dimorpothica.

Among the Hemlocks, useful for formal work are Caroliniana, a darker green than Canadensis; Hookeriana, a pale blue green foliage, and the handsome form Sieboldi (Japanese Hemlock), with its slender, half-drooping branches and glossy dark-green foliage. These add greatly to the list of desirable Evergreens, pleasing in form and color, and claiming attention by their distinct characteristics.

If one is not familiar with some of the varieties named, I would strongly advise a visit to the nursery. There you can see the plants growing and get a good idea of what kinds you require and possibly see some favorites you know by sight, but not by name. A visit to a well-stocked nursery is an educational treat, and the time spent in looking over the collection will repay you in many ways. If you are starting in on your home grounds, select a list from the varieties given and choose what appeals to you most. Go slow in your planting, as half the interest in a place is in its development, and the second year you are wiser in experience in tree and plant lore. Make haste slowly in your planting scheme and develop as you gain in knowledge.

#### EVERGREENS FOR THE HOME LANDSCAPE

Desirable trees to use in a collection will now be named.

The species named under the above heading are very desirable forms to use in the Southeastern States, and would, in my opinion, prove perfectly hardy in the vicinity of Phila-

delphia. Cedrus Atlantica Glauca, a magnificent tree of a delicate steel blue. There is a very fine specimen growing on the estate of Mrs. Anderson, Greenwich, Conn. It has a color distinct from any other conifer. Cryptomeria Japonica Lobbi is another novelty, a deep green color, slender in habit.

Cupressus Lawsoniana and Cupressus Triumph of Boskoop, are both good, the latter is hardy in Connecticut after once established.

I would advise the planting of the above varieties in Spring. This would give them a good chance to become established before Winter. Mulch well as soon as the ground is frozen hard enough to walk on.

The umbrella Pine Scaevola Verticillata should be in every list of ornamental Evergreens. It is of unquestioned hardiness in the East and should be used as a specimen.

Among the Boxwood we have Sempervirens and Suffruticosa. No garden seems quite complete without some Box. Some of the finest specimens are found round the old homesteads of New England. Grand in their age of a century or more, recalling eloquently in their passing cherished memories of some old world garden from which they came. There is something in an old time hedge of Box that appeals to rich and poor alike.

Perhaps it recalls the garden we knew first of all, back on the old farm, partly forgotten in its simplicity, compared with its contemporaries of almost mathematical precision of to-day. As a setting for the sundial try just grass with a Box edging, several varieties of the latter answering.

#### EVERGREENS FOR TERRACE PLANTING

Where there is difficulty in keeping grass on a terrace the low growing Juniperus Taxus and Dwarf Pines, make an



A fountain basin bordered with Biota (var. *B. Nana Aurea*)



excellent substitute and a welcome change. *Sabina*, *Prostrata*, *Procumbens*, *Tamariscifolia* are among the best of the *Juniperus* for this work, while *Punis Mughas* and *Brevifolia* lend a little color and grow above the *Juniperus*.

As an under cover Ivy is very useful. If the position be a southerly one, *Euonymus Radicans* may be planted for a ground work.

Another variety of *Euonymus* *Vegetus* is splendid for banks and to hang over walls, being of more erect growth and is worthy of planting on some part of every place. Try it as an undergrowth for Cedars. The foliage of the *Euonymus* is beautiful and lasting in decorative work and for a low wall, it makes an ideal Climber.

#### PLANTING AND CARING OF EVERGREENS

For Spring planting, April and May are best, starting about April 10th and finishing May 25th. The Pines and Firs and Spruce are best planted in the early part as they start their new growth first.

The *Retinosporas*, *Thuyas*, etc., can be planted during the latter part. Keep the roots shaded and moist until planted, as once allowed to become dry, Evergreens receive a serious setback, if not entirely destroyed. August and September are the two best months for late Summer and



Colorado Blue Spruce

Fall planting of these evergreens.

The nights are cool and moist, which gives them a good chance to become established.

Make the holes larger than the spread of roots and if the planting is being done on sod ground, place it on one side of the hole when removed and dig the hole deep enough so that the sod can be placed at the bottom. This allows the use of all the finer soil to be used round the roots and much time is saved when filling in. Firm the soil well after the roots are covered and leave several inches of a depression or basin, to water the vines. After the water has all soaked in fill in the remainder of the soil; this will form a mulch and prevent evaporation.

Spray them on dry days, in the late afternoon, just a mist is sufficient, use a spray pump similar to an orchard sprayer. One good watering in a basin is worth a dozen after the soil is all filled in. It is not necessary to keep on watering if a soaking is given at the start. I have watered Evergreens as late as November in dry seasons and firmly believe that more are lost by going into the Winter dry than by any other cause. Should the Fall be very dry, I would advise giving water to newly-planted trees in early November and then give a mulch of leaves or coarse material. This should prove a successful method.

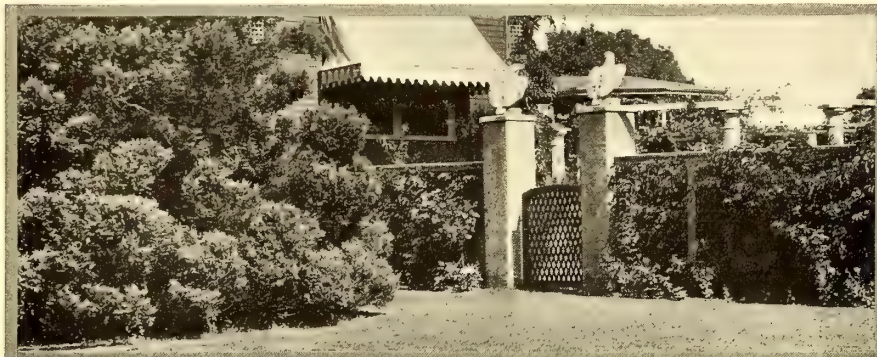


A border of Evergreens and hardy Perennials is always an effective landscape note





THE PROBLEM OF SCREENING  
 A BACK-YARD FROM THE STREET  
 OFTEN TAXES A HOMEOWNER'S  
 GENUINITY. SOME EXAMPLES  
 OF SUCCESSFUL SCREENING  
 ARE HERE







SCREENING THE SER-  
VIEW IS ONE THAT  
SOME BUILDER'S IN-  
TELLENT EXAMPLES  
NING OF THIS SORT  
SHOWN











THE PROBLEM OF SCREENING THE SERVICE-YARD FROM VIEW IS ONE THAT OFTEN TAXES A HOME BUILDER'S INGENUITY. SOME EXCELLENT EXAMPLES OF SUCCESSFUL SCREENING OF THIS SORT ARE HERE SHOWN







Terrace side of the house of Dr. E. D. Smith, Woodmere, Long Island, New York

## A Long Island House

By R. D. Arthur

Photographs by T. C. Turner



IN the home of Dr. Edwin Dudley Smith, of Woodmere, Long Island, designed by Myron Hunt and Lucian E. Smith, architects, New York, we find an artistic simplicity. It shows an unerring taste for things of beauty and comfort; furnishings that have character and individuality, without being fussy or pretentious, while the spirit of the entire scheme of decoration is of the Modern Arts and Crafts School.

The house is of the English type of architecture, which lends itself so well to our climatic conditions and landscape gardening, and we see many of this type among the most pleasing of our American country homes. Here, surrounded by lawns, and a beautiful setting of hedge and shrubbery, the house forms a background in effect, being rapidly covered with the vines of Boston Ivy, and because of the artistic planting of appropriate height of bushes and

trees, the irregular long gables of roof seem to rise as though a part of Nature itself.

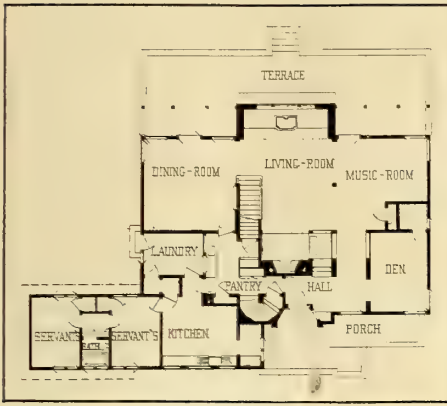
Set well back from the boulevard, the service portion is effectively screened from view with hedge and bushes. The circular path leads to the entrance, which is placed under the overhanging gables and turret. The exterior finish is dash stucco in a warm mellow cream tone, and the roof, having been left to the weather, is now a silvery green while the window groupings in greenish blue offer a most pleasing color effect, suggesting the beautifying mellowing of age and weather.

Quite different is the effect of the southerly exposed side, which are the living-rooms. Here we see the large window of the living-room, the French doors opening on the loggia terrace and window groupings for admitting an abundance of light and sunshine; and finally a view through the formal gardens and across the fields to



The living-room





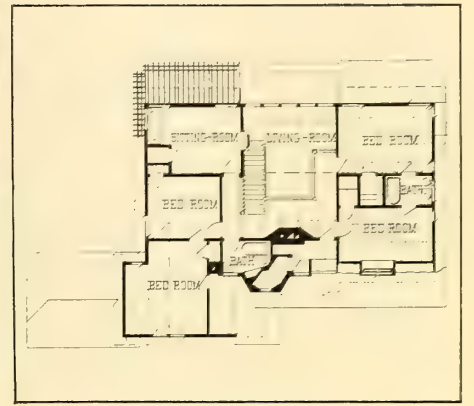
First floor plan.

the bay, which is not too distant.

A reception-room is located on the right of the hall, and it is unusually attractive; the ceiling is heavily beamed with chestnut, that has been finished in silver, thoroughly rubbed in the open grain of wood and then wiped off. All window casements and doors are treated the same; the walls are in sand finish in natural tone, which is a soft cream; the lighting fixtures are in the craftsman style of hammered metal finished in old silver; the furniture, finished as the woodwork, has cushions of deep poppy-red stuff; while the walls and floor are covered with old Indian blankets and rugs. It is at



Balcony in the living-room



Second floor plan

once a striking and artistic treatment and forms an appropriate background for a collection of Indian and Mexican curios.

The living-room is of the studio type and rises to the roof rafters, with music-room on the left, under balcony bedrooms and dining-room on the right under the balcony and off of the last the second story lounging-room. Here is built in between casement stairs and fireside seat a large open fireplace of "rook-wood" tile in verdure green that forms a most delightful and comfortable nook in which to gather on the cooler Autumn evenings, when an open fire is needed to just take



Entrance roadway of the home of Dr. E. D. Smith





Entrance-front



The garden

the chill off the sea air. All the woodwork and the rafters are of hand-wiped brown chestnut; the walls of sand finish have taken on a warm tint and are a pleasing background; the rugs and hangings offer the most color, with a tone of green to match the fireplace; the rug introduces browns and terra cotta; and all form a simple and yet substantial and livable setting for the oak and tapestry furniture. The large window has been built in with dull red tile and an ornamental fountain and offers a permanent indoor garden.

The music-room opens right into the living-room and entrance-hall. Large beams and pilasters form the only separation, and throughout is the brown chestnut wood. Here again are the craftsman

features, the built-in window seats and bookcases and hand-wrought copper wall brackets. The keynote of color in this room is a deep, rich blue; we find it in the rugs which are of the hand-tufted quality, in an unusual art nouveau design, and in the hangings, which match in design and suggest the hand-woven texture. Here, the furniture carries out the style of that prevailing in the living-room, but of a lighter nature, with coverings in blue to match the hangings.

The dining-room is finished in rich, yet soft tones of browns and greens, with terra cotta as the keynote. The furniture of brown oak has an inlaid motive in the art nouveau style, which motif has been carried through the treatment of rugs and hangings.

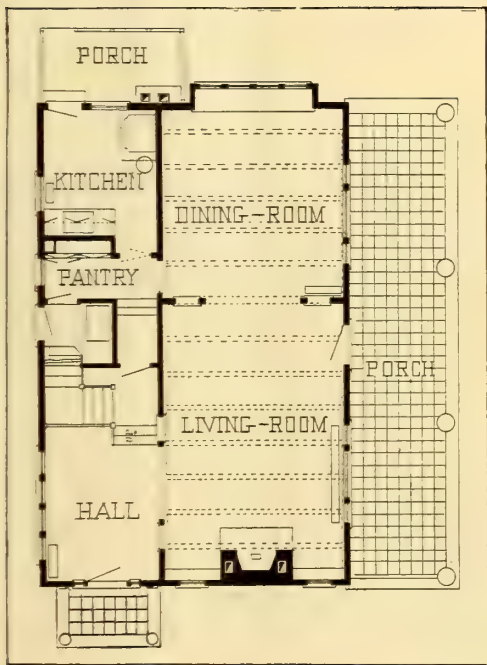


Fountain pool

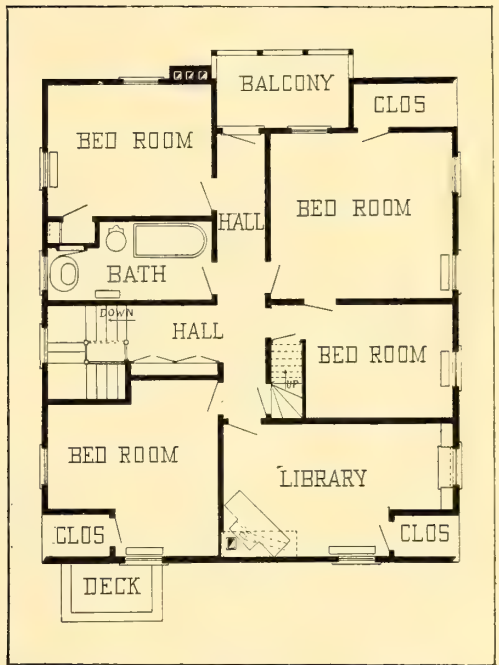


Fountain-pool in the living-room





THE HOUSE OF MR.  
KIRKLIN E. PALMER AT  
DOUGLAS MANOR,  
DOUGLASTON, LONG  
ISLAND, NEW YORK.  
DESIGNED BY G. J.  
HARDWAY, NEW YORK



The living-room



The dining-room





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

# The Stately Four-Poster

By Mary H. Northend  
Photographs by the author



**I**T is a far cry from the beds of the early days to the bedsteads of to-day, and it is only by harking back that one realizes what has been accomplished in the evolution of beds and their making. Probably, few subjects are so difficult to get at correctly as the early history of this particular piece of furniture. This is due in part to the scanty mention of them in the inventories of that day.

As early as 1066, before the time of the Norman Conquests, we read of beds that were rare, so rare that often only one was found in the house. It was considered to be so important that its use was accorded to the Lord of the Manor or the Ladies of the household; the rest of the family occupying mattresses that filled with straw were thrown onto the floor.

Again, we read they were built into the wall-like bunks. This style of bed has been revived in modern houses where chambers are small. Four massive posts with sometimes tops and sides of wood, curtained with heavy draperies, was another form of bed used. Many of them had tiled roofs showing that they were used either out-of-doors or on account of the lack of windows in the houses of that day.

At the time of our country being settled, more elaborate beds were used and they were made principally of oak, being most rich in hand carving. These were large and cumbersome in make, and difficult to transport to this country. Most of them were used in the South during the first half of the century, although inventories show that several were imported to New England during that period.

The use of bedsteads

came more generally into use during the seventeenth and the eighteenth century, the same styles being shown in both this country and England. America had not advanced far enough in her manufactures to be able to have cabinet makers of her own to design anything save simple and unpretentious pieces. In the holds of the cumbersome ships were stored away with the cargo, many a fine old bedstead, which is shown to-day in our twentieth century homes. They were the most expensive pieces of furniture used in those days, exceeding in value the Sheraton sofa and Chippendale chair.

Doubtless, mere frames constituted the earlier bedsteads, and we read at Plymouth, Mass., as early as 1639 that they used "A framed bedstead," while eight years later in Salem, "A joyned bedstead" is spoken of. As their valuation was only from fourteen to sixteen shillings, we do not think they could have been pretentious in any way.

The hardest bedsteads to be found were those of the Queen

Anne period. They were the earliest of hard-wood make, being constructed of walnut; occasionally, here and there we come upon them, but they are the rarest kind. Those more commonly used were in the Georgian early type, dating back to 1750. All of these were held together with wooden pegs or bolts, always being pierced through the side, through which passed ropes which laced the sack bottoms into place, for it must be remembered that in those days there were no such things as springs. Mattresses were also unheard of, feather beds being used instead. They are spoken of in nearly every inventory of that early period, and they are valued from two to three pounds each.



A four-poster of the end of the eighteenth century



The first ones used in this country, must have been brought over by the settlers, for it never would have been possible at that period to have found feathers enough on domestic chickens and geese to fill the ticks.

In the early records of Salem, we read that in 1647 a straw bed was used; in 1673 a canvas one filled with cat-tails and also a single "silk grass" bed, while in 1654 a hair bed, probably one of the earliest of its kind, was a quick follower of the first.

The eighteenth century was a period when mahogany, maple, cherry or Virginia walnut were used. The posts were much more slender than those of the Empire period. The ball and claw foot were extensively used in 1740.

What has been said with reference to definite facts concerning bedsteads before 1700, might be true of those made a little later. They continued plain; one of the best known being found at Mount Vernon, the one in which Washington died. This had perfectly plain turned posts valued at less than a pound, and as he was a man of ample means, we feel sure that his furniture must have been good.

The three great cabinet makers, Chippendale, Sheraton, and Heppelwhite, have each left to us designs in four-posters. The Chippendale beds are tall and slender, showing fluted columns with garlands of flowers or ribbons entwining the raised carving of the posts. Some of them came to this country in the early days, but they are very difficult to find and also to entice from where discovered.



English four-poster 1810-1820

and a descendent of Sir Richard Saltonstall, of England. It has been in the family ever since the first settler.

Quite in contrast to this one, are several of the Empire period, one of which is found in the Kittredge house at North Andover, Mass. The distinguishing points about this bed following those of that period, are that the posts are larger and are much more heavily carved, some of them showing pineapple design. This bed is one of many that have been in the family ever since the house was built, early in the seventeenth century. The drapings are of white dimity, edged with narrow hand-made ball fringe.

Another one of the same period showing pineapples, is in Major Craft's house at Brookline, Mass.; this shows headboards. Some of these are handsomely carved with draperies, fruit, flowers and occasionally, a spread eagle.

Another four-poster which marks the same period, lacking the somewhat attractive feature of a headboard, is now at the home of Mrs. Charles E. Lord, at Newton, Mass.



The carving on the posts of the old-time four-posters was most elaborate



The four-posters have always been considered important leaders in old-time furniture, and the most costly, yet no household no matter how limited its means, but possessed one. Sometimes they were very simple affairs and inexpensive, differing from those in richer families, where we find most elegant beds. One of the handsomest beds found in Salem, Mass., showing Sheraton design, is owned by William Crowninshield Waters. It is distinguished by the elegance of its design and marking the Sheraton period by its ornamentation with inlay. The two lower posts show garlands of flowers exquisitely carved, while the upper ones are plain. In size they are larger than those made previously; the fluted leg places the date of make from 1795 to 1800. On the cornice of the bed, which is framed with a gilt-painted band, are shown flowers, rich ornamentations being in every corner, while the central figure is a gilt basket containing two doves.

The field bed so known on account of its shape, is one of the most popular of the four-posters. The frame suggesting a tent is designed in a variety of forms. It has light curved bars overhead in the shape of a heavy tester, which gives it the effect of a tent, or as it is commonly spoken of, a sweep. On account of the small amount of wood used in their construction, they are plain and inexpensive.

Generally speaking all four-posters have hangings or



A "Pine" Chippendale four-poster owned by Mrs. Gardner Hone; Haverhill, Massachusetts

draperies. In the olden times, these were very elaborate, often being embroidered silk or satin. Where the bedsteads are elaborately decorated, the draping shows a lighter touch that it may the better display the posts and headboards.

Every housewife wove her own blankets, which were finished with conventional rose designs; giving them the name of rose blankets. The patterns were wrought in every corner. There are a few specimens carefully treasured by descendants of the makers. With less prosperous families the beds were most simply furnished. The quilt and hanging being often made of patch, the spreads of homespun linen, blue and white being the favorite combination.

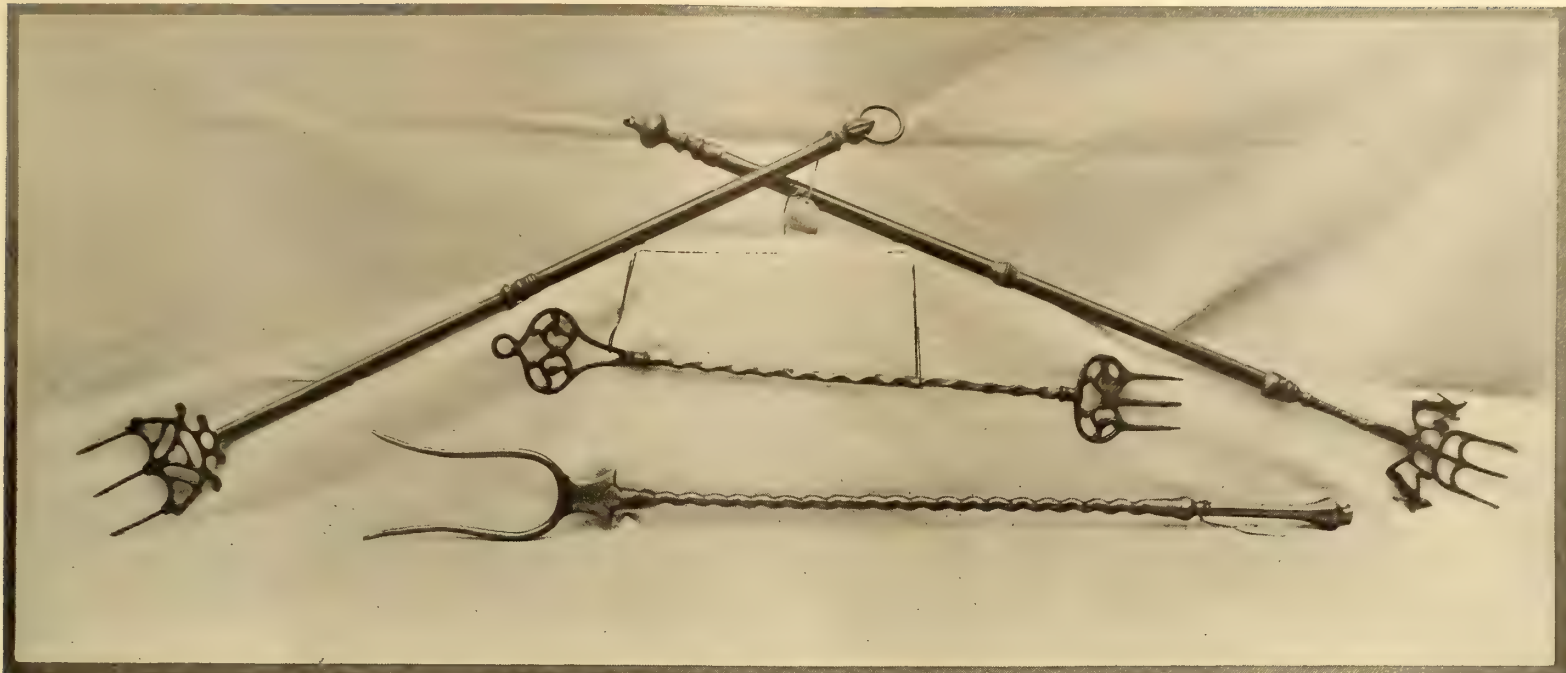
They were edged with a hand-made fringe which is reproduced at the present day by the arts and crafts workers, who are experts in its manufacture.

Feather beds are mentioned in early inventories; they were valued from two to three pounds each. It was an impossibility at the time of the Colonies' settlement to fill ticks with feathers of domestic chickens and geese. They were brought from England, piled one upon the other, and were often so high that a step ladder was used to climb into bed. In 1647 we read of a "straw" bed; in 1654 a "hair" bed, and in 1673 a "single silk grass" bed was used. Antique four-posters are often imitated and fine original ones are yearly becoming more and more rare.



Old four-poster in the Major Craft's house, Brookline, Massachusetts. Early period of the nineteenth century





## TRIVETS AND TOASTING FORKS

By Elizabeth Lounsbery  
Photographs by T. C. Turner



FEATURE of the open fireplace, suggestive of both comfort and convenience and an essential in every home, in times gone by, was the trivet, a brass and iron stand, which became a substitute for the hob. The trivet, used to keep the kettle of water or plate of toast warm and placed close to a wood fire or hung in the grate, when coal was burned, is to be found at nominal cost, even to-day, in the popular lyre design. The double stand shown in the accompanying illustration, with a place for both kettle and plate, is not so often seen, nor is the American made trivet of Colonial times, which was used as a foot warmer and had a place on the hearth of many homes. In its modern adaptation, the trivet has become not only a decorative feature in the scheme of the mantel-piece or open fireplace of the country house, but is of great service at tea hour. Accompanying the trivet was the long handled toasting fork, more extensively used throughout England than in other countries. Excellent reproductions of these early examples are now to be had.







## Dolls of All Times

By Laura B. Starr

Photographs by T. C. Turner and others



THIS history of dolls reaches back to remote antiquity, and even the derivation of the name, far more recent than the origin of the doll custom itself, is shrouded in mystery. There is a pretty legend to the effect that the word "doll" is an adaptation of the name Dorothy, from Dorothea—St. Dorothea, who was well-beloved and whose namesake a little girl of olden times was thought lucky indeed to be.

A French story has it that *pupée*, the French name for doll, was derived from Poppæa, the name of wicked Nero's equally infamous consort, a derivation suggested by the chronicle of how one Pursello Grivaldi, an Italian, brought to Paris from Italy, a wonderful collection of effigies in miniature of the ancient Roman Emperors and Empresses, in which waxen gathering of bygone great Poppæa was decidedly the most attractively costumed, and Queen Isabella, consort of the poor mad King, Charles the VI, ordered the dolls brought to court, where they became immensely popular, and the Poppæa one so struck the King's fancy it was retained for him.

However all this may be, every people has had dolls for the little ones to play with since the world began—really began, for how could there be a beginning without a doll time! Never-

theless, to look at dolls from the right point of view, and the one which has led to their being collected and studied, as the writer herself has had the joy of doing, one must disabuse his mind of the idea, born of tradition and a knowledge of the dictionaries, which may tell one that dolls are merely "toys for children." While this is their most important function to-day, it has not always been that alone. My researches confirm the theory that dolls were invented for and first used in religious ceremonies. Beyond the fact that they were used in India in the religion that preceded Brahmaism, I have not been able to go. Neither have I been able to discover the exact manner in which they were used at the time, but the probabilities are that they represented some of the several gods that it was thought necessary to incorporate in a successful religion at that date. It is possible that they were used in a similar way to the Katchima or God-dolls of the North American Indians of to-day. These

dolls are made by special men of the tribe, held sacred and used for a week in certain ceremonies, and then turned over to the children, not only for their amusement, but to further their religious education. Here is an interesting question for the collector of an archaeological turn of mind. Just when the early East Indian dolls became the property of the children it is difficult to say, as the sources flow but feebly.



An English doll of the Queen Anne period



Esquimaux dolls



Russian dolls





German baby doll

India even grown-up people enjoyed playing with puppets. Vatsya Yama, in his treatise on love, advises not only boys, but also young men, to "join the girls and young women in their games with puppets as a means of gaining their affections."

It is recorded in an ancient book of India that Parvati, wife of the God Siva, made herself so beautiful a doll that she thought it necessary to conceal it from her husband, so one fine day carried it away to the Malaya Mountain and hid it away in a sheltered nook. It occupied so large a place in her affections that she visited it every day and amused herself by dressing and undressing it and fashioning new ornaments and garments for it.

Siva, after the manner of human husbands, became suspicious of her long absences, and stole after her one day and saw the doll. It was so beautiful he fell in love with it and endowed it with life.

The oldest dolls in the world to-day are those which have been found in the tombs of Egyptian children, dating as far back as 4,000 years ago. They are funny little manikins which a kindergarten child or public school girl of to-day would unconsciously sniff at, but they command the respect of the student of sociology, as being the really and truly doll babies which the little brown-skinned children of Pharaoh's land loved and cuddled, probably spanked. There is a great variety of them, as to material, form and decorations. Clothing was thought to be superfluous, or the material of which it was made has vanished with the passing years, for there is nothing that might, even by a vivid imagination, be thought to represent a costume. These small dolls are made of ivory, clay, wood and bronze. One group has curious heads of clay, to which strings of col-

Richard Pischel, author of "The Home of the Puppet Play," tells us that in ancient India, puppets or dolls were made out of wool, wood, buffalo horn, and that these playthings were quite as popular long ago with the girls of that country as they are with our girls at the present day. The broken doll was then the cause of as many tears as would be shed nowadays; indeed, it was proverbially said of any one who had caused his own misfortune and then lamented over it that he was crying after breaking his own doll. In

ored beads have been attached, probably to represent hair.

In the Vatican Museum, among the Roman remains found in the catacombs, are seen ivory dolls with movable limbs. In *Ava Roma Immortalis*, Marion Crawford speaks of ancient Roman dolls made of rags and stuffed with waste from their mothers' spindles and looms. He also tells of effigies of bulrushes which the Pontiffs and Vestals came to throw into the Tiber from the Sublician Bridge on the Ides of May. The ruins of Pompeii have given us also many pathetic and interesting little remains of happy childhood from ancient and civilized times.

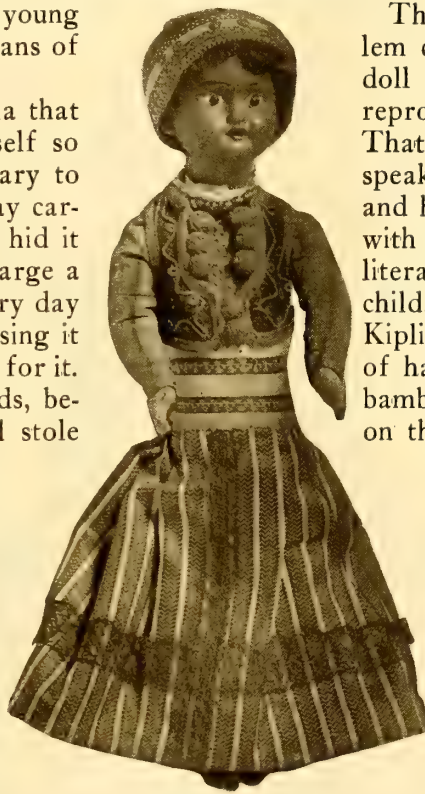
The question has been raised whether the Moslem child of olden times played with a headless doll or not, Mohammed having forbidden the reproduction of the human features in any form. That the dolls of Egypt to-day have heads, I can speak with certainty, having seen many in Egypt and having in my collection several specimens, all with heads. A little one from up the Nile was literally snatched from the hands of a Fellapheen child. It is a veritable vampire, fashioned after Kipling's description, "A rag, a bone and a hank of hair." Another, a Soudanese, has a piece of bamboo for a body, with knobs of Nile mud stuck on the extremities for head and feet. Its dress would entitle it to a place among those who live the simple life, as there is absolutely nothing superfluous about it. This and the three tribal marks on each cheek make it typical of its class.

The earliest dolls mentioned in translations of Chinese history are credited with enormous antiquity and are invariably made to represent Emperors, Empresses and other members of the royal families. They were used to illustrate manners and customs of the country and to teach history, and they were Chinese to the backbone; they were not then

nor are their dolls now "made in Germany" and dressed in celestial garments. The tilt-up doll, the origin of which is generally credited to Germany, was born in the Orient, where it is still very much at home. Stewart Culin, in his researches in the direction of toys and games has brought out the fact that probably these dolls were images of Buddha, though he thinks it possible that they may have had a still greater antiquity



German dolls



Singhalese doll



A row of modern German dolls



and been associated with some earlier religious celebration, possibly connected with the Vernal Equinox. The doll is common in China, Korea and Japan. In the last country it is made to represent the Idol Daruma and is called "Rising up little Priest."

All these dolls are made of papier maché, round at the bottom and weighted with clay so that whenever tipped or tilted they right themselves at once. To the Japanese maiden a new doll is only a new doll, but one to whom tradition has given a soul which must be treated with reverential awe.

When or why or where the Ecclesiastical doll became the medium of shadowing forth the coming fashions or of carrying them from one country to another is not clear, but we find the record of their having been so used in Venice in the early part of the fourteenth century. They were shown at the annual fair on Assumption Day, dressed in the mode that was to prevail during the coming year. It is claimed by a French writer that the custom originated in Paris, but it is certain that the fashion in part, if not in its entirety, was borrowed from Venice at the time when the Queen of the Adriatic ruled the social as well as the Ecclesiastical world. From the acknowledged center of fashion the custom has been in constant use for several centuries. Fashion dolls are a large part of the commercial world at the present day. It is a lucky chance



A group of Viennese dolls

that gives the children these discarded "Fashion Babies," for they are very substantial and last for a long time as queens of the play room. Although French dolls have long been held high in renown, it has remained for the German artist doll-makers to make the most wonderfully lifelike ones, and particularly notable are the dolls designed by Fraulein Marie Schnur and other German

artists, illustrations of whose dolls accompany this article. Likewise, American artists are beginning to turn their attention, with excellent results, to this fascinating study and pursuit.

The first Japanese dolls represented Gods of the Country, mythological beings, demigods, evil and beneficent deities in certain religious ceremonies and plays. Some of the modern ones belong to this class, but not many.

The doll inheritance is a curious and interesting feature of Japanese life. It is found in several other countries, but nowhere else is it carried out to the same extent that it is in the Island Empire.

When a little Japanese cherry blossom comes into this world her happy parents buy for her a small collection of dolls, consisting of effigies of the Emperor and Empress, court musicians, five at least. To these are added gods and goddesses, members of the royal family and as many more as the generosity and financial condition of the parents and family will admit. These



The dolls of yesterday perpetuate the old-time costumes



A "knitter's doll"



Modern German dolls



Ancient Egyptian doll





The modern German dolls are truly remarkable and wonderfully natural in expression

are true, each to his type, even to the smallest minutia of costume. Some of the expensive ones are marvels of fine workmanship. These Hina are carefully conserved for the small daughter, who is only allowed to play with them on high days and holidays. The Hina Matsuri—doll festival—takes place on the third day of the third month, and is a most exciting day for all little girls in Japan.

The dolls are all brought from the Go Down or store house, where they have rested quietly for a twelve month, and arranged in the guest room on tiers of red-covered shelves built for the purpose. They are always arranged in the same manner and have been from time immemorial; the Emperor and Empress on their thrones at the top, and the others set according to their rank. The tiny models of household articles are wonderfully pretty and of exquisite workmanship.



Chinese baby doll

Everything that a reasonable doll could wish for is added to the collection, which grows by the addition of one doll a year at least, as the custom is to give each girl a doll on her birthday.

All these Hinas are carefully treasured by the mother until her daughter marries when they go with her to her new home, and are cherished until her eldest son marries, when they become his property, and thus are passed on from generation to generation.

We can imagine how tenderly and reverently the children handle these dolls, which have become a sacred part of the household. There is a superstition believed by many that if a doll is treasured long enough and loved enough, it acquires a soul, and is supposed to have supernatural powers, and many are treated like real children and loaned by one family to another, to bring children good luck.



Two modern dolls attired in quaint, old-fashioned costumes



## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries from subscribers pertaining to Home Decoration. Stamps should be enclosed when a direct personal reply is desired

### THE DECORATIVE VALUE OF GLASS

By George Crane



UCH is the title of this article, and how often does one give it the thought that is its due? It seems curious that when the word "decorative" is used, it is almost always associated with other bits of the interior love of the home, and we accept the accumulation necessary to the decorative growth and so often leave out the glass simply where it forms an absolute necessity to fill the household demand.

In our grandmothers' days, glass was cherished as we today cherish the bits of antiques that have come to us through years of care and proud endeavor. The mahogany furniture is sought for and always finds a warm welcome by those enough appreciative of the workmanship and craft, and old or new, graces the house with due dignity.

It seems that we might go further and carry with this love for furniture the love and appreciation of glass also, and try to convince ourselves of its decorative quality. What is more charming than the beautiful old Irish glass, with its graceful shape and delicate cutting? Surely nothing could be more decorative, and yet one sees but little of it in homes. It seems to find a resting place in the antique shops and there remains until taken out by some glass loving admirer.

Glass, like the delicate-hued soap bubble, must be handled with care, for it will break, and perhaps that is why it is not used more as a decorative unit. After all, care should be shown everything that we cherish, whether it be glass or a fine piece of silver. It is due it, and if neglected, sooner or later we shall lose it; nothing will be left but a memory.

Perhaps the dining-room at once suggests the most possible place where glass can be shown to advantage, but there are numerous other rooms that offer their possibilities, so that the dining-room must be simply one in line and not the leading one. We naturally think of the dining-room as the most suitable place for glass, because it is there the most useful pieces are found, and we at once accept this idea, and it is put down and stamped with the approval of nine out of ten housewives. Every room in the house gives glass a warm welcome, if we did but realize it. To neglect it seems a bit lacking in a finer perception of what can be done with this fragile bit of decorative charm.

Elaborately cut glass

seems a waste of time. It is neither artistic nor does it leave any room for imagination, and that, after all, must be a part of one's scheme in the placing of decorative glass. Cut glass immediately suggests a big shop, where long tables filled with it invite the passer-by to pause and look at some fearful piece that at one time was expensive, but has since been cut down so as to be most tempting in price. The unwary passer-by falls, the piece is purchased, and a fine cut glass punch bowl, with all the little punch glasses hanging by hooks, graces the highly polished golden oak sideboard! Plain glass, with its graceful form, is so much better that one often wonders why one does not see it more. And there is plenty, if one has the courage to look beyond the glitter and glare of the cut glass counter.

Let your mantel shelf hold two old pieces of Irish glass. Their beautiful shape and simple cutting will add charm to any room. On your table, in Summer and in Winter, fill the simple glass bowl with blossoms. The flowers are lovely in themselves, and the simplicity of the bowl adds to their beauty and dignity. In a dark corner what could be more decorative than a large piece of pure white glass reflecting the rays of a candle and simply setting the dark corner aglow with its sparkling reflection in the glass? In a cabinet or corner cupboard, let glass of dignity attract the eye and do not place odds and ends there, for, after all, the corner cupboard is suggestive of a hiding place for pieces, fearful of an accident if left alone on a table or a shelf.

For a dinner table the glass should be of the simplest crystal, with little or no decoration. Refinement of line and quality add the necessary dignity that a dinner table demands. The moment one loads the table with elaborately cut glass the dignity is destroyed, and, again, one must unconsciously be reminded of a shop.

How very charming are the plainly cut crystal pendants that hang from some of the old candelabra, their prismatic coloring a-glitter as they are swayed by the slightest breeze. Then, too, the many little fire-fly spots that dance about the

room as the light strikes them—these bits of glow and a hundred other decorative qualities make them a delightful possession. On the sideboard let your glass be simple and dignified. Perhaps two large Irish glass compotes at either end, with smaller ones on either side of a bowl of crystal—these with several pieces of old silver, will be most pleasing and quite sufficient.

The delight in glass is its reflecting power, and, like a



Early engraved and cut glass decanters



mirror, glass seems to brighten the darkest of rooms and add a note of cheer. In the bedroom glass may find a place, and it is surprising to see what cheer it will bring with it. Glass articles for the dresser are not only attractive, but are so suggestive of neatness and always possible to keep in tidy order. On the little table beside the bed, with its glass top, the glass tray, with the glass pitcher for water and the glass tumbler, will add a note of freshness that is surprising.

One or two glass bowls filled with the simplest garden blossoms give a bit of color and are cheerful reminders of the garden itself just outside. The goldfish bowl makes a charming flower holder, and one sees it used without a blossom simply for its decorative value to set aglow an otherwise dull surrounding. The opalescent glass is another variety that lends itself most admirably to the decorative scheme and needs little garnishing in the way of blossoms.

What a pleasure it is to see a well-arranged collection of glass, and how one lingers, fascinated by the fairy-like charm that weaves a mystic spell about it. If glass hath a charm to soothe—and truly it has—why not let it come into the home and take its place among the many other things we cherish?

The old painted glass of Germany seems to tell a tale of a period when great pains were always taken to make this fragile necessity a decorative feature, and the tall goblets, with their gaily decorated surface and domelike covers, are indeed examples of the art that flourished in the days when the appreciation was sincere, and with it was the love of craftsmanship that ruled the day and gave the finished article its charm that we to-day wonder at and try so hard to imitate.

Glass, like the rest of our present-day essentials, is turned out by the thousand pieces, some good, others bad and a third sort that we are sad to call "horrid," but as long as the manufacture of glass is kept up the variety will cover a wide field and the taste displayed will depend on the demand of the community and not the individual. Could the individual choose the patterns, our world of glass would indeed be improved—that is, if taste were a unit in the make-up of the individual; otherwise it would be a minor repetition that would warn us that it is better "to bear the littleness than the largeness of life." One often wonders when a respective purchase is being made, what sort of a home the articles will repose in, for one cannot always judge, appearances are so deceptive, and yet it does seem that the moment of a purchase is almost a give-away of the individual, and opens an enticing vista of the journey and destination of the piece or pieces purchased.

In England the love of glass has led to more than one exhibition, and one collector, beginning in 1890, did not allow one piece that was desirable to escape the market. The growth of this collection was steady up to 1908, numbering at that time some hundreds of pieces. At the present writing, this collection numbers some four hundred and sixty to seventy pieces. The Victoria and Albert Museum is the happy possessor



Old glass lamp, Colonial

of this splendid loan collection. What a true joy to collect and what a genuine satisfaction to realize that each individual piece is a decorative jewel of the long chain that for years has been growing.

In old American glass, both the searcher for unusual decorative pieces and the collector will find many opportunities worth grasping. The writer knows one piece of this old American glass that makes every one who sees it covetous to possess it. It is a large round milk "pan," of greenish hue, with a broad-flaring rim and a slightly depressed lip at one point for pouring. Its place is on a lowboy, beneath a pier-glass, in the hallway of an old-fashioned house, where there are many beautiful things of bygone days, but it gives more character and decorative charm to that hallway than any other object in it. Old toddy and flip glasses, and also mugs with handles, all of which were made in great number, make admirable flower holders, and even empty have a recognized decorative value. Occasionally well-shaped vases turn up, and old bottles are by no means to be despised. Many of them are of such graceful form and decorative interest that it is a real joy to possess them.

What a thankful thing it is that we do not all think alike, for this world would be, indeed, a dreary place to live in, and the very surroundings would become dull and monotonous. Glass would everywhere be the first thing to greet our gaze and what variety we now indulge in and literally thrive on would become heavy-laden with that dull stupidity that would rob the old saying of all its truth, that "Variety is the spice of life." Anything that is worth doing at all, is worth doing well, and the collector and seeker for decorative treasures must bear this in mind, and does, as experience is the best of teachers, though at times most severe. Patience and experience must go hand in hand, and the result will be all that one wishes, and will repay tenfold the time and cost given. The decorative value of glass is simple, but must impress upon the mind two things. A thing to be decorative must have a value in its selection, and a thing of value must, in one way or another, suggest great care and discrimination, or the spell is broken.

The reader will remember Shakespeare's allusion, "Like a glass did break i' th' rining," which reminds one that a word here concerning the care of glass will be in place. It cannot be expected that beautiful glass will make an appeal to the untutored mind any more than any other beautiful object would whose attributes were not those of mere prettiness. And it is just as true that when the quality of fragility is added to that which does not appeal to the unimaginative

mind it is not a thing to be surprised by when a careless servant mistakes the amount of indifferent handling glass will withstand. However the student of history is invariably impressed with the remarkable instance of so much apparently perishable glass having descended to us from ancient Phœnician, Syrian and Roman eras when time has been less kind to bronze and iron, materials one would have imagined would have withstood the ravages of centuries far more successfully.



Early English glass





## SEPTEMBER IN THE GARDEN



HERE is scarcely a month in all the calendar which is more dear to every man than September. It is the month which finds us forgiving July's torrid heartlessness, August's uncertain temperament, and though it may bring the blazing sun forth to our temporary discomfiture, the nights will be delightful, and the daytime hours in our gardens will atone for all the rest. Our Summer lassitude will awaken to a more brisk endeavor, and will find us eager to enter with zest upon another season's occupations. Our gardens will give us plenty to do, too, so our hands need not be idle, but can keep pace with our energies.

How glad we are, as we step forth in the early morning to gather bouquets for the house, that we took the trouble to plan for, to plant and to care for the blue Aconite, the purple Aster Amellus, Belleflower, rose-purple Chelone, Helium and Helianthus, each as golden and as glorious as the other; the Scarlet Lobelia, Phlox, Paniculata, yellow Rudbeckia and rosy Sedum. It is worth running over this list of hardy Perennials now in order to note the flowers that lend so much to the beauty of the September garden, for in this way, if we have neglected or have omitted any of these in our own gardens, we can save the disappointment of losing them till another season by planning now, while yet there is time, to plant them this Fall, when early October comes around.

Peonies should be planted in September, and it is found

by experience that if showy effects are desired for the first season undivided root clumps should be selected, as two or three seasons are required by single roots to produce anything approaching a satisfactory display. Like the penny Roman candle, the cheap single-root Peony is apt to prove a bitter disappointment, only it has the advantage of being Perennial and of growing to final effectiveness.

### SHRUBS FOR A SUCCESSION OF BLOOM

A READER of "Around the Garden" has sent the Editor the following list of shrubs which she planted to secure a succession of bloom. First, there was Forsythia, which put forth blossoms in April; then the Lilac in May; Spiraea in June; Deutzia in July; the Smoke Bush in August; Hydrangea in September, and the Witch Hazel in October. This is a goodly list of hardy species that will respond to cultivation in any garden having good soil. These plants are not rare, but all may be had from any nurserymen at a moderate outlay. If shrubs are to be planted in the Fall, they should go into the ground immediately. The following are a few additional shrub suggestions that may prove of service to the garden beginner: *For shady situations*, Mahonia, Barberry and Deutzia (*Gracilis*); *for two months' bloom*, St. John's Wort and Japanese Rose (*Kerria Japonica*); *for ornamental fruit pods*, Barberry, Honeysuckle (*Lonicera*), Bramble (*Rubus*), Snowberry, Red Osier and Buckthorn.

### RED SPIDERS AND EVERGREENS

MANY Junipers suffer from red spider in Summer which turns the foliage brown. This is easily controlled by spraying with a solution of whale oil soap.



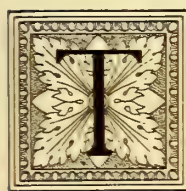
Peonies, for decorative garden effects, should be planted now, giving thought to ultimate color effects





## SEPTEMBER'S CALLS TO THE HOUSEKEEPER

By Elizabeth Atwood



**T**HIS is the time of year when the housekeeper begins to think about Winter, its needs and how to prepare for them. We do not have as much to do as our grandmothers did, for modern inventions have made work so much easier, so much more complete in its results, that dirt does not accumulate as it once did.

It does not seem so very long ago that no housekeeper felt that her parlor was furnished properly unless it had a fine body—Brussels carpet or, if possible, a velvet. These dust collectors were tacked right up close to the mop-boards. Of course, they had to be taken up either in the Spring or the Fall for a thorough cleaning. The stairs, too, were heavily padded and covered with the same kind of carpet. What a change there is in the present manner of furnishing!

Of course, in those days there were no carpet-sweepers even, and the most careful sweeping left much actual dust and dirt behind. It became necessary to get all floor coverings out into the open air at least once a year. Heavy draperies were taken down in the Spring, carefully cleaned and put away for the Summer. When September came these were brought forth and aired before putting into place. Housework, especially in the Spring and Fall, was no easy task in the long ago.

What a care the old "what-not" was of the past, with its accumulations of curios handed down from generations gone before. We never see now the fantastic chunks of coral arranged on a shelf with a fan of that material as a background. It was a great joy and an honor when I became old enough to wash these specimens for my grandmother. What has become of all these collections which were so loved by our grandmothers? Gone, with the tormenting "tidies," which were the most untidy things possible.

One would suppose that, with the modern simple style of furnishing, there would be no Fall house-cleaning really necessary. We have hardwood floors now in place of the dust-gathering carpets. We have fewer draperies, and those are of a kind easily brushed and cleaned. No massive cornices holding weighty lambrequins over double and triple layers of curtains, for now we do not exclude the air and light. But there are things to do, for dust does still accumulate in and upon the things which are yet considered needful.

Vacuum cleaners are becoming possible to every one. Their construction is becoming more and more simple, which means that their price is less, and they are less heavy and bulky. It is possible for a woman to manipulate one so that the vacuum cleaner comes into play once a week usually. This surely helps the housekeeper very materially, but there is still left a lot for her to do.

Vacuum cleaners suck, and take out much dirt and dust which used to remain with us, but there is still the paint or woodwork to clean, the corners of one's work, so to speak, which must be cared for before closing the windows for the Winter. When one comes back from the Summer's outing there is dirt enough to demand a real house-cleaning, and one wonders where it comes from and how it is possible for it to get in through closed windows and doors. But it does, and we have to get after it.

Now is the time to open up and thoroughly clean closets; to shake each garment, wipe out each drawer, carry out and air clothes which have not been in use through the Summer. No matter how careful one may be, moths sometimes creep in, to say nothing of the deadly buffalo-bug, and this search is really necessary. My grandmother used to hang strips of red flannel in the closets with her clothes, to coax the moths and keep them from damaging good clothes. I do not seem to remember just what the results were in this matter.

Anyway, out of doors, the clothes should go from closet or attic, as the case may be. Then, brushed and with creases opened to the sun and light, they should be left for a time. By the way, have you ever noticed how personal characteristics show up in outside garments which are hanging on a line? I have stood and conjectured over such a line of clothes many times, now with a smile and again with sadness.

This airing of the clothes all takes time and is a very important duty which seems to belong to the housekeeper herself. She may hire her woodwork cleaned, her muslin draperies laundered, her floors oiled, her paint washed and brass work polished, but she must attend to this looking over of the clothing, for she must decide whether they are to be kept for future wear or given away.

September, to me, means much in the way of food preparation, and this goes on into October. Belonging to the old-time class of housekeepers, I always have a stock of fruits and pickles. Modern experiments have made it possible for firms to make jams and pickles of a very fine quality, and their canneries turn out a good substitute for home products. But when all is said and done, they are substitutes, and substitutes only. You can no more expect from them, for their quantity is limitless, the rich flavor of the fruits that you find in home products than you can hope to have some hotel cooking taste as good as home cooking.

We will take the good old-fashioned sweet-pickle, for instance. No one has made anything that is more delicious in that line than sweet-pickle made from ripe cucumbers or watermelon rind. Sweet pickled gherkins are a good substitute, I grant you, but there is a quality to all the home-made cucumber pickle which has never been reproduced. It truly belongs to the long ago, when nothing of that kind was ever bought ready for the table. We are in danger of growing away from the homely arts by these very excellent substitutes of the present day. We are growing somewhat indifferent,



losing pride in personal production, as these very good things are put in the stores to help those who cannot take the time to produce them.

This recipe for sweet-pickle, I have used for thirty years. No chicken pie was ever considered complete without this adjunct. We would as soon think of leaving out the chicken as serving chicken pie without sweet-pickle. Take a ripe cucumber or watermelon rind, the white part, and pare them with as thin a paring as possible, for the meat part is very precious. Cut the pared rinds into thick chunks, not too long in shape. Boil one ounce of alum in one gallon of water; pour it on the rinds, and let them stand in it several hours on the back of the stove or in a fireless cooker. Take out into cold water, rinse well, and leave them in cold water till thoroughly chilled. I have left them often over night.

Take, for eight pounds of fruit, four pounds of the best brown sugar, one quart of vinegar, and one large cup of mixed spices—stick cinnamon, cloves, allspice and cassia buds, less of the cloves than of the other spices. Tie the spices in a bag made of cheese-cloth and large enough to have the spices loose inside. Boil with the sugar and vinegar, skimming well as it boils. When perfectly clear add the fruit and boil until tender, which will be ten or fifteen minutes.

Skim out the fruit and put into jars. Boil the syrup five minutes longer, and then pour it over the fruit, leaving the tops of the jars uncovered until cool. The next day pour off the syrup and boil down again. Do this for three mornings, keeping the bag of spices in the syrup each time. Cover and put in a cool place.

Piccalilli may be made and kept in an apartment, it is so easy to make and keeps so well. India relish is an excellent substitute, but piccalilli made in the home is far better and much cheaper. Take four quarts of green tomatoes, chop them or put them through the meat grinder with the large cutter. Sprinkle well with salt, using half a cup, and let them stand over night. In the morning drain off the water and add two onions and the coarse part of three heads of celery, chopped fine. Put into a granite or a porcelain kettle, with one quart good sharp vinegar, two cups brown sugar, one teaspoon white pepper, one tablespoon each of ground cinnamon, allspice and mustard. Cook slowly all day, or until the tomatoes are soft. Grated horseradish gives a good flavor if it is to be had.

Crab-apple jelly is another thing which is never as good as when made in the home. Wash the fruit and cut in quarters, but do not pare nor remove the seeds. Barely cover with water and boil until soft enough to mash. Put in a cheese-cloth bag and drain the juice off, but do not squeeze. Take a cup of granulated sugar to one of juice. Boil until it jellies on the edge of the spoon when cool.

Excellent marmalade may be made from the pulp which is left in the bag. Mash through a coarse sieve or colander. Use equal parts of pulp and sugar, adding the sugar gradually to the pulp as it heats. Boil over very slow fire until the sugar is thoroughly blended with the pulp. Seal as with and canned fruit, and what threatened waste, is a preserve.

Grape jelly is not to be had in its perfection unless the housekeeper desires it enough to make it herself. Some say grapes will not "jell," that is, not to be real firm; but I have not had any trouble with it. Take grapes when not fully ripe, squeeze a few out of their skins to furnish moisture for the bottom of the kettle. Remove the rest of the grapes from the stems and place kettle over very slow fire until the juice is well started from the mass, when more rapid boiling will become possible. Strain through cheese-cloth bag. For every cup of juice use one cup of sugar. Boil until jelly forms on the spoon when cool, skimming carefully.

Just these four home products will add greatly to one's table, and, although some trouble to prepare, will add joy to the meals all through the Winter, giving a touch to a simple meal which changes it from the commonplace, and

giving the housekeeper a feeling of being ready at any time for a quick call.

XXXXXXXXXXXXXXXXXXXX

### A MEDFIELD FARMHOUSE

(Continued from page 306)

XXXXXXXXXXXXXXXXXXXX

This part of the grounds is a favorite resort for the young people of the neighborhood during the warm weather. The court is so well laid out and carefully kept in proper condition that its superior qualities are appreciated by lovers of this sport.

Another feature of the grounds is the swimming pool, which is at one side of the tennis court. This is about twenty-five feet

### PEACH CREAM

By Mary H. Northend



Soak one fourth box gelatine in one fourth cup of cold water, ten minutes. Chill and whip one pint of rich cream. To whipped cream add one third cup of powdered sugar, one teaspoon vanilla and one tablespoon sherry. To this add gelatine dissolved in one fourth cup boiling water, add two or three peaches chopped very fine, and pour into individual molds. When serving, turn into individual glasses and surround with slices of fresh peach protruding slightly over the rim of the glass, and place a candied cherry on top. Macaroons are delicious with this dessert.

long and twelve feet wide, cemented and cut down to a depth of seven feet, and is much used all through the Summer season. The length and width make it adaptable for contests in swimming. Its setting is most artistic, with a background of tall poplars, which are set closely together.

XXXXXXXXXXXXXXXXXXXX

### IRIS

(Continued from page 310)

XXXXXXXXXXXXXXXXXXXX

named varieties showing a wide range of beauty. *Iris squalens* represents another good class, the flowers of which are mostly rich bronze or pure yellow. Of a more decided yellow still are the German Irises which are grouped together under the name *Iris variegata*. In the case of most of these kinds the standards (the name by which the upright portions of the flower are known) are of a more or less different shade to the falls (the technical term for the parts of the blossoms which hang down). Coming to Spanish Irises, which have been divided up into an enormous number of varieties, a splendid bright yellow form is that known as "Golden King." There is no better deep blue than "Catharina," while "Avalanche" is a deservedly popular white variety. A splendid bronze purple kind has been named "Thunderbolt." Any collection of English Irises should not fail to include "Clara Butt," a fine white variety, a deep crimson purple kind which is called "Lord Palmerston," and the delicate blue gray, "Emperor." A collection of Irises which included only those kinds which have been mentioned, would provide a gorgeous display of beautiful blossom in a wide range of striking color.





Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

L. V.: There are several well-known menders of lace in America. If you care to have the address of a New York lace-mender the Editor of "The Collectors' Mart" will be pleased to send it on application.

O. W. M.: Regarding your Carey platter we would say that it was an English pottery of about 1800 but not valuable, the design being stamped or printed and not painted. It is worth about five dollars. The Brissot engraving you speak about sells for two pounds in England but there is no demand for it here. It would probably bring about three or four dollars in America.

C. F. J.: Referring to your copy of "Littleton's Tenures" would say that it is a standard book in law used to-day and has had many editions. Yours, that of 1594, is worth, however, only about five dollars. The edition of 1498 would be of greater value.

F. W. C. A.: In reply to your inquiry about the Chippendale bed, we would say that it will bring a better price in England than it would here and if your relations are not willing to accept the four hundred pounds you say they have been offered, we suggest that they see some of the dealers who have shops both in England and America. They might consider its purchase. If you will send a good photograph of the bed we will give you an approximate value of what it would be worth here as nearly as this is possible to do from a description and an illustration.

F. R.: Embroidered crêpe shawls of fair size, such as you describe, can be purchased for \$25. If you will let us know if your teapot and cream pitcher have any maker's mark, we can then determine the ware.

J. B. J.: As the work of American and English steel engravers was very expensive and excellent in quality, it would

be difficult to send you in the limits of a letter a list of the foremost workers of this sort. Archer B. Durand was one of the most noted of American engravers (1825-1850). His most famous engraving, "Ariadne," after Vanderlyn's painting, is considered the finest American engraving. T. A. Dean (1850) was one of the best-known English engravers. We suggest that you refer to the various excellent volumes on the subject of Prints and Print Collecting, any of which we can supply on receipt of published prices. W. K.: Referring to your chairs we would say they are of the following periods and values:

1: Late mahogany (1840-1850), value, \$7 to \$10; 2: Sheraton about 1790, value armchair, about \$150, plain chair, about \$100 to \$125; 3: Dutch marquetry, value \$25 or less; 4: Slat back (first part of eighteenth century), value, \$7 to \$10; 5: American early nineteenth century, value, about \$15. The table is probably Duncan Phyfe make, about 1830. Value, \$75 to \$100. We regret that the description and photograph of the lamp, box and bottles is not adequate enough to permit us to give an opinion or value on same.

E. S. F.: In reply to your letter of June 3, we beg to state that the description of the first coin to which you refer (that dated either 1737, 1757 or 1787) is not sufficient to positively identify the coin. If copper it would have no value whatsoever, if silver it might have. The second coin is one of Ferdinand the Seventh, 1825, coin of George the Fourth, has no premium, and if silver, would be worth its face value only. The one-cent pieces dated 1810 to 1856 would be worth about five cents each unless in particularly fine condition in which case the cent-piece of 1810 would be worth \$1. The Canadian dime, dated 1858, if in fine condition, would be worth 10 cents, or in Canada in any condition its face value only. The fourteenth coin is a poor copy of the Fugio (United States) cent. If it were in fine condition it would be worth about



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T. P.: In reply to your query we would say that your collection is undoubtedly of much interest but would very much like to have the photographs of the various articles you mention as we can then determine more accurately the age and values.

M. G. M.: In regard to your tray we would say that we find no mention of E. V. Houghwout & Company, New York, on record as a maker of silver or of silver plate. We therefore, assume that he was a dealer or rather a dealer's company and the tray was made for him by a silver-smith, as was often done.

E. W. H.: The following is the list you requested of some of the most valuable printed books in the world: Gutenberg Bible, the first printed book, \$50,000. Psalter of 1457, first book printed with a date, \$50,000. "Receyvel of the History of Troy," printed by William Caxton, the first book in the English language, \$40,000. First edition of Chaucers Canterbury Tales, 1478, \$20,000. First edition of Sir Thomas Malory's "Morte D'Arthur," \$20,000. "Book of the General Laws of Massachusetts," 1648, first book of laws printed in America, \$20,000. Bay Psalm Book, 1640, first book printed in America, \$10,000. First edition of Shakespeare's "Venus and Adonis," \$10,000. Psalter of 1459, the best copy of which is in the Morgan collection, \$10,000.

L. R. S.: The small bronze object you submit is an ancient Roman arrangement for suspending a lamp from an apartment. It is not a tripod, although the three sections are like three tripod legs. The rings in which these terminate were threaded with the cords which held the lamp or lamps. The ring at the top is missing.

H. P. R.: The coin of the date March 28, 1811, which you submit is a silver tesstoon of Columbia, issued upon the occasion of the deliverance of Popayan by Antonio Baraya from the Spanish rule. It is described (No. 8219) by Jules Fonrobert in "Catalogue of Coins of Central and South America," published by Adolph Weyl, Berlin, 1878. It would bring between three and four dollars at auction.

L. R. C.: From a passage in *Coryate's Crudities*, it has been imagined that its author, the strange traveler of that name, was the first to introduce the use of the fork into England, in the beginning of the seventeenth century. He says that he observed its use in Italy only "because the Italian cannot by any means endure to have his dish touched with fingers, seeing all men's fingers are not alike clean." These "little forks" were usually made of iron or steel, but occasionally also of silver. Coryate thought good to imitate the Italian fashion. Despite Coryate's claim to attention, forks were in use by the Anglo-Saxons throughout the middle ages.



M. C. M.: The pale buff colored paste of the pound of the plate you describe and the richness and purity of its glaze immediately suggests that it is a genuine example of the majolica of Castel Durante. Subject pieces do not appear to have been so abundantly painted at Castel Durante as at the neighboring fabriques, and such pieces to which the lustre enrichment has been added are still less frequent. Therefore your tazza, if genuine would appear to be of decided value. If you care to forward it for examination the Editor will be pleased to submit a further opinion.

D. M. Q.: The coin about which you ask is the testone d'Argento of Galcas Marie Sforza, Milan, 1468-1476, ascribed to Leonardo da Vinci as its artist. It is fully described by Christian Jurgensen Thomson in his "Description Des Monnaies du Moyen-Age," published in 1873. An unusually fine gold zecchino of Peter Gradenigo Doge of Venice (1289 A. D.) recently sold for \$4.90, at the William Appleton sale, in New York. A half zecchino (gold) brought \$3.00 at the same sale, while \$10.00 was paid for a gold doppetta of 1814 (Ferdinand III, Naples and Sicily) such as you enquire about.

N. P. R.: The portrait of the Prince Consort never appeared upon the postage stamps of Great Britain. In the early days of postage, shortly after their invention and introduction (England, 1840) an "essay," as a proof of a projected postal issue is called was prepared and a die engraved with a portrait of the Prince Consort. The Editor has a fine copy of this in his collection but he doubts if ever the Prince Consort essay was seriously considered for issue and believes this was engraved out of compliment to Prince Albert.

G. T. W.: In regard to the Reynold's portrait, we would say if you will let us know the exact size of the painting, its condition and whether a full-length or bust portrait, we will be able to tell you more definitely regarding its value as that would depend upon the print and its quality.

J. G. C.: The ancient Roman glass pendant you submit is interesting. Possibly the representation of an animal in discernible relief is not that of a lion but of a dog, which hypothesis is suggested by the proximity of the star above the dog's head. The great heat of the month of July led to a superstition among the Romans; they conceived that this pre-eminent warmth was connected in some way with the rising and setting of the star Canicula—the Little Dog—in coincidence with the sun. They accordingly conferred the name of "Dog-Days" upon the period between the third of July and the eleventh of August. (Horace makes allusion to this in his address to the Blandusian Fountain.) The utter baselessness of the Roman superstition has well been shown by the ordinary process of nature for Canicula does not now rise in coincidence with the sun until the end of August while, of course, the days between the 3d of July and the 11th of August are what they have ever been. The force of the Roman superstition is thus brought home to us by such a stray object as the little antique Roman bead you submit.

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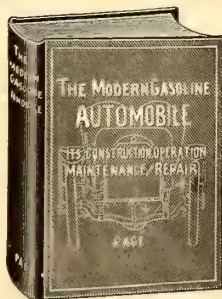
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E. X. L.

**Wanted:** Old American silver teapots, creamers, sugar-bowls, tankards, porringers, pap boats and old Communion services, flagons and cups.

A. T. C.

**Offered:** Antique clocks, pewter, coverlets and furniture.

A. R. P.

**Offered:** China plate Edward VII coronation, 1902. Jenny Lind's admission concert ticket, 1851, with signature Cleveland; another signed P. T. Barnum, 1851.

**Wanted:** Old lamps, candlesticks, lanterns and other objects illustrating the history of lighting.

V. M. H.

**Offered:** Antique writing desk of about 1650, of walnut with finest ivory inlaid design. Lower part contains three large and two small drawers. Will send photo and price on request to interested party.

M. A. B.

**For Sale:** Fine old violin inscribed as follows: Antonius Stradivarius Cremonensis Faciebat Auno 1717 with mark.

W. S. C.

**Offered:** Collection of antiques, together or separately. Old cut and engraved glass goblets, caraffes, decanter, celery glass, hand-embroidered Dutch collars, exquisitely embroidered nainsook skirt, fans, bead wristlets or trimmings done in Bulgarian colors, cup, plate, American eagle, about 125 years old and other articles.

A. D. A.

**Exchange:** To exchange old pewter for other pieces not in my collection or will exchange old blue platter by J. Wedgewood for old pewter.

C. W. G.

**Wanted:** Old original pencil drawings by noted artists, signed.

V. D. B.

**Offered:** One fine old walnut four-post tester bed, recently refinished in hand-rub finish. Fine condition.

M. R. S.

**Offered:** An antique Kabistan rug, illustrated and described in the first edition of Mumford's book on "Oriental rugs," together with copy of same book

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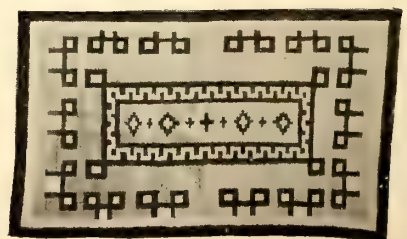


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**Wanted:** Early stamped (not embossed) book-plates. G. T.

**Wanted:** Persian paintings on sheets of mica. O. L. B.

**Offered:** Old secretary, about 1800. Two Chippendale chairs (same pattern), with interesting Colonial history attached: glass punch-bowl (interesting history); jubilee number of Brother Jonathan (July 4, 1845), Old Bible (1760), ten-cent Confederate stamp picked up on field of Gettysburg July 3, 1863. J. G. B.

**Wanted:** Broken bank bills; medals of Nebraska; Odd Fellow medals of all kinds. L. T. B.

**Wanted:** Objects in straw mosaic. A. R. D.

**Wanted:** Old Mexican pottery. C. R.

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**Wanted:** Copy of "The Bewick Collector."

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**Offered:** Two Heppelwhite shield back chairs and pair of girandoles, at one time the property of Joseph Bonaparte, Sheffield urn, Majolica plaque, piece rare Chinese silk with design of imperial arms of China, historic in value. Wedgewood flower-pot. C. H.

**Offered:** Some rare dark blue historical china plates from my collection. C. E. V.

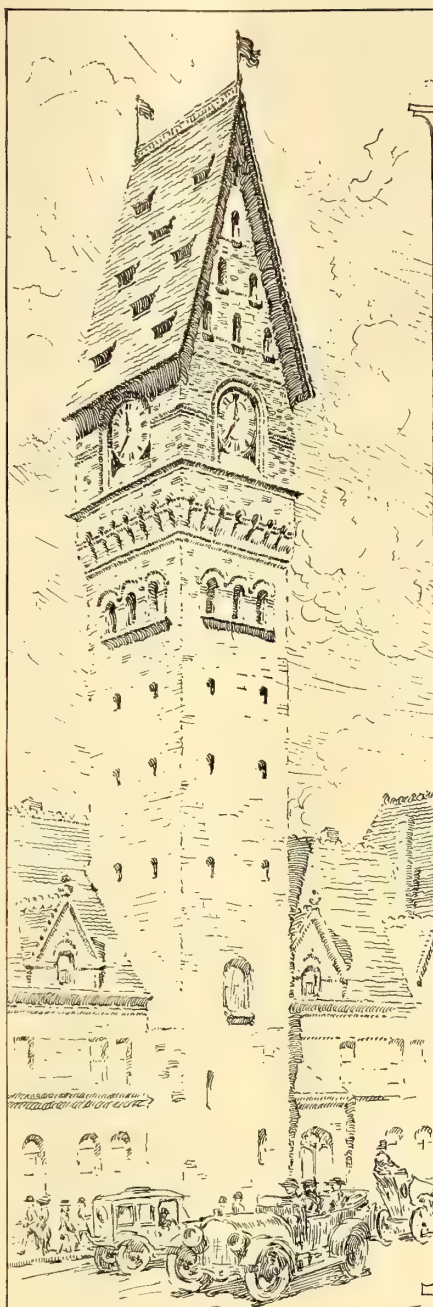
**Wanted:** Small glass cup plates. C. E. V.

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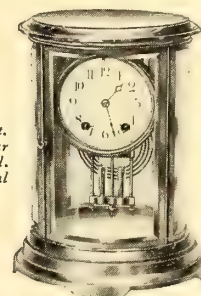
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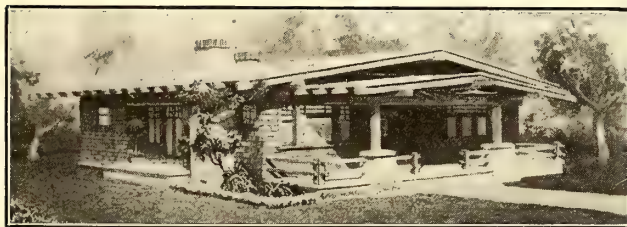
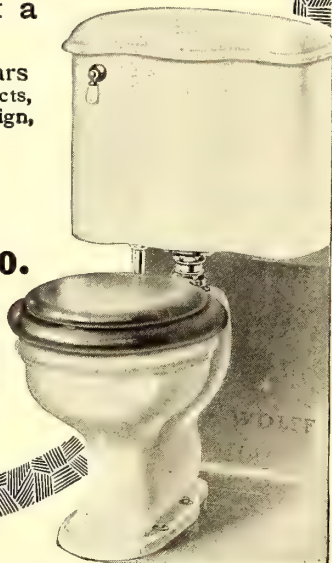
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### WHEN THE BEES SWARM

By E. I. FARRINGTON

ALTHOUGH amateur bee-keepers are  
likely to get excited when a colony  
swarms, they no longer think of beating  
tin pans and shouting in order to make  
the flying creatures seek a resting place.  
Swarming is not now the wonderfully  
mysterious act of other days, and the bee-  
keeper knows just what to do in order to  
capture and hive the swarm.

If the bees settle where they can be  
reached, they should be immediately  
sprinkled or sprayed—but not drenched—  
with water. This will serve to prevent  
their taking flight again at once. The  
swarm usually settles on some object near  
at hand when it first issues from the hive  
and then wings its way to a spot favor-  
ably reported on by the scouts as  
adapted to home making. The bee-keeper  
should capture the insects before they  
start on the second or long flight.

There should always be an empty hive  
at hand, ready for emergencies. This  
may be quickly filled with drawn comb  
or starters and placed on the ground  
under the bees. The next act is to spread  
a cloth on the ground in front of the  
hive and to shake the bees if possible,  
or brush them if necessary, from their  
temporary abiding place. The insects  
will fall upon the cloth and if gently  
urged with smoke will almost always run  
into the hive. When they are all in,  
a few puffs of smoke may be blown into  
the entrance and the hive then left until  
night, when it may be moved to its per-  
manent stand.

If the bees settle on a limb far above  
the ground they cannot be readily  
sprinkled, of course, and the bee-keeper  
should work quickly. There are bee  
catchers mounted on long poles into  
which the swarm may be jarred from  
below. Dealers in bee supplies carry this  
apparatus, but a hoop around the mouth  
of a bag and attached to a pole answers  
about as well.

Handling bees at swarming time is  
accompanied by but little danger of  
stings, even though the work is done  
with bare hands. Before they leave the  
hive, the insects gorge themselves with  
honey, so that they are not able to easily  
curve their bodies sufficiently to sting.  
Moreover, they seem to be particularly  
good natured at this time—as though  
taking a rare holiday and disposed to be  
at peace with all the world. This may be  
a bit sentimental but at all events a  
swarm of bees is not nearly so dangerous  
as it appears.

If there are a number of colonies in  
the yard, it may be difficult to determine  
which one has swarmed. Dr. H. A. Sur-  
face, Pennsylvania's zoologist and an  
expert bee-keeper, recommends the fol-  
lowing plan to settle this matter: Put  
some of the bees from the cluster into  
a vessel and swing it in a circle several  
times, then throw the bees into the air.  
This treatment seems to bewilder the in-  
sects and they will fly directly to the  
hive which they occupied before they  
came forth with the swarm.

If, by chance, a sting should be re-  
ceived, the barb should immediately be  
brushed from the wound; otherwise, it  
will continue to work its way into the  
flesh and continue injecting poison.  
Then smoke should be puffed over the  
spot, for smoke seems to conceal the  
odor of the poison. If other bees detect  
this odor, they become excited and may  
sting, too.





## NEW BOOKS

**OUT WITH THE BIRDS.** By Hamilton M. Laing. New York: Outing Publishing Company: 1913. Cloth. 8vo. Illustrated. 249 pages. Price \$1.50 net.

"Out With The Birds" is a book that would have been impossible twenty years ago. The author goes armed, but not with a gun. He brings home his game at the end of the day, but it is not a jumbled heap of blood-stained feathers. The weapon is a camera, and the game is a truthful and sometimes exasperating dry plate and so he has written this book—a chronicle of personal happenings; of high hopes and small adventures; a living picture of the busy, musical life that goes in the air, among the treetops, and on the lakes and streams by which he spends his days.

**THE HOME POULTRY BOOK.** By E. I. Farrington. McBride, Nast & Company: New York: 1913. Cloth, 8vo. Illustrated. 172 pages. Price, \$1.00 net.

Many poultry books have been put upon the market within the past few years, but we doubt if any of them keep closer to the line of instruction for the novice than the Home Poultry Book. Its aim is to tell those who have no knowledge of poultry, and are desirous of keeping a few hens, just how to begin. It is not crowded with technicalities, but goes straight to the point in a simple way, and above all is so well illustrated, that the amateur can judge at a glance which type of hen best pleases his fancy, and can have his poultry house constructed on the lines of one of the many practical buildings shown.

#### THE INFLUENCE OF ATMOSPHERIC MOISTURE UPON AUTOMOBILE MOTORS

IT is a matter of common knowledge among automobilists that in Summer the motor works better, more smoothly and more regularly in the early morning hours and toward evening, when the air is moist. The cause of this effect is somewhat obscure.

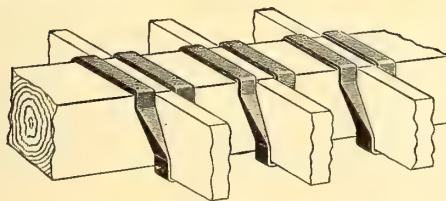
According to *La Pratique Automobile*, a French engineer, M. Patrouilleau, suggests a simple theory to account for the fact. He points out that in Summer the air is not only moister at night than toward noon, but also cooler and therefore denser. While the carbureter may work less efficiently in moist than in dry air, the influence of the change in density more than compensates for this. His influence is quite markedly felt in ascending altitudes—there is a loss of ten per cent in efficiency for every three thousand feet or so. Furthermore, it must be borne in mind that the vapor pressure (vaporizing tendency) of gasoline rises very rapidly with the temperature, increasing forty-fold for the temperature range from the freezing to the boiling point of water. Hence the influence of temperature upon carburetion is very marked. On a Summer's day the passage of a cloud over the sun is sufficient to produce a distinct effect, and the difference between the action of the motor in the morning and at night is due, according to M. Patrouilleau, to the same cause.

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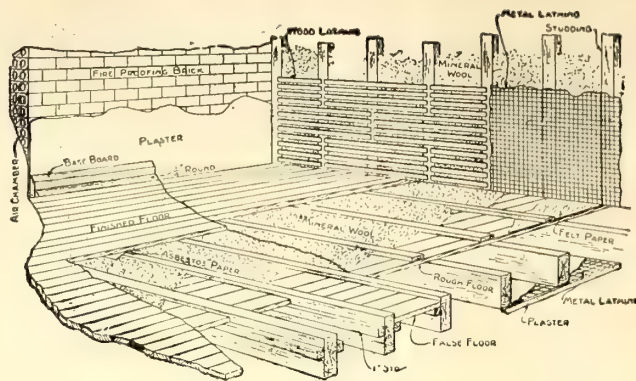
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THIS book tells the story of the Chalet in Switzerland, its history, evolution and construction. It is picturesque as well as instructive and is replete with illustrations and diagrams, sections and plans. The author has not neglected the Swiss Chalet in America and tells the reader of the use that has been made of Chalet forms in California, accompanying his text with attractive pictures.

### Table of Contents

Chapter I.—Switzerland Visited; Swiss Architects and Builders. II.—Construction Details; Granary Construction; Examples of Modern and Older Chalets. III.—The Chalet Skeleton; Basis of Ornament; Small Chalets. IV.—Balcony and Gable Construction; Doors, Windows; some Classic and Modern Chalets. V.—The Chalet Facade; Window Disposition; Plans and Elevations. VI.—The Chalet Facade; System of Ornamentation. VII.—The Chalet Interior; Planning, Plans and Elevations. VIII.—The Chalet Interior; Interior Decoration; Furniture. IX.—Adaptation of Swiss Chalet in other Countries; American Adaptations. Bibliography.

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### ANCIENT HIGHWAYS

M. R. L. W. PAGE, in "Roads, Paths and Bridges," tells of the stone-surfaced roads found in Egypt, built thousands of years ago, of massive stone blocks, in some places ten feet thick. It was over such a substantial road as this that the stones used in the construction of the great Pyramids were hauled. Egypt is not the only land possessing relics of early road-building. Babylon, the city of hanging gardens and great walls, at a very early date developed a high state of civilization, and Semiramis, its great queen, was an enthusiastic road-builder. It is at this period that we find what is probably the first use of stone in bridge-building. The two portions of the city were joined by a bridge across the Euphrates.

At that period, more than two thousand years before Christ, asphalt was used instead of mortar in constructing the vast walls around the city. Commerce flourished, and great highways radiated to all the principal cities of the world then known. It is said that a highway 400 miles long, and paved with brick set in a mortar of asphaltum, connected Nineveh and Babylon.

It was left to the Carthaginians to become instructors to the world in the art of road-building. Carthage is given the credit of having demonstrated to the world the strategic and economic value of improved roads. But for a splendid system of highways, which permitted an easy means of communication with all parts of her domains, she never could have reached the heights she attained, either in commerce or war.

### EDUCATION AND WOMEN IN JAPAN

IN his "Fifty Years of New Japan," Count Okuma said of the Women's University of Japan: "It may be said to be built on the principle of the equality of the sexes and equal education for men and women. The courses of study are so arranged as to be in full accord with the political and social conditions of the country, as well as with the peculiar characteristics of our women." This institution was founded at Tokio eleven years ago by a Japanese Christian, Mr. Naruse, who visited American colleges for women to get information as to the practical outworking of his idea for the higher education of women. The aim of the university is further set forth as being "to educate woman, regarding her as a member of state, society, and also as a sex. It is intended to inculcate in her the spirit of self-respect and confidence, and to develop and cultivate her various characteristics as a woman," it being planned also to add ideas and thoughts imported from the west which will enable her to "become a useful member of society, apart from being queen of the household." Some of the other schools for women in Japan are listed as "a women's commercial school, a women's fine arts school, women's department of the school of photography, and a women's sewing and tailoring school." Educationally, women may be fairly said to be making great strides in Cherry-blossom Land. Politically, their case seems more doubtful. On the law-books it has been virtually remade, many new statutes being recorded in their favor, but westerners get the impression sometimes that the law on the book is merely for show, and that the Japanese woman who should try to reap her nominal rights under them would soon find out just how nominal they are.



## CONCRETE POTTERY AND GARDEN FURNITURE

By RALPH C. DAVISON



**T**HIS book describes in detail in a most practical manner the various methods of casting concrete for ornamental and useful purposes and covers the entire field of ornamental concrete work. It tells how to make all kinds of concrete vases, ornamental flower pots, concrete pedestals, concrete benches, concrete fences, etc. Full practical instructions are given for constructing and finishing the different kinds of molds, making the wire forms or frames, selecting and mixing the ingredients, covering the wire frames and modeling the cement mortar into form, and casting and finishing the various objects. With the information given in this book any handyman or novice can make many useful and ornamental objects of cement for the adornment of the home or garden. The author has taken for granted that the reader knows nothing whatever about the material, and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with many half-tone and line illustrations which are so clear that no one can possibly misunderstand them. The amateur craftsman who has been working in clay will especially appreciate the adaptability of concrete for pottery work inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing which is necessary with the former material. The information on color work alone is worth many times the cost of the book inasmuch as there is little known on the subject and there is a large growing demand for this class of work. Following is a list of the chapters which will give a general idea of the broad character of the work.

- |  |   |
|--|---|
| I. Making Wire Forms or Frames.  | VIII. Selection of Aggregates.  |
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| IV. Plaster Molds for Objects having Curved Outlines.                  | XI. Concrete Benches.   |
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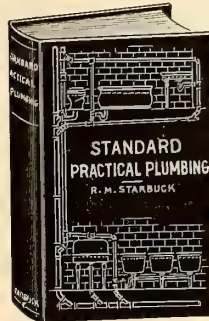
## Standard Practical Plumbing

BY R. M. STARBUCK

Author of "Modern Plumbing Illustrated" etc., etc.

Octavo, (6 1/2 x 9 1/2 inches), 406 pages, 347 illustrations.

Price, \$3.00 postpaid.



This work is especially strong in its exhaustive treatment of the skilled work of the plumber and commends itself at once to everyone working in any branch of the plumbing trade. It is indispensable to the master plumber, the journeyman plumber and the apprentice plumber. Plumbing in all its branches is treated within the pages of this book, and a large amount of space is devoted to a very complete and practical treatment of the subjects of hot-water supply, circulation and range boiler work.

The illustrations, of which there are three hundred and forty-seven, one hundred being full-page illustrations, were made expressly for this book, and show the most modern and best American practice in plumbing construction.

Following is a list of the chapters:

- |  |  |
|--|--|
| I. The Plumber's Tools.                              | XVIII. Residence Plumbing.   |
| II. Wiping Solder, Composition and Use.              | XIX. Plumbing for Hotels, Schools, Factories, Stables, Etc.                                |
| III. Joint Wiping.                                   | XX. Modern Country Plumbing.   |
| IV. Lead Work.                                       | XXI. Filtration of Sewage and Water Supply.  |
| V. Traps.  | XXII. Hot and Cold Supply.   |
| VI. Siphonage of Traps.                              | XXIII. Range Boilers; Circulation.   |
| VII. Venting.  | XXIV. Circulating Pipes.   |
| VIII. Continuous Venting.                            | XXV. Range Boiler Problems.  |
| IX. House Sewer and Sewer Connections.               | XXVI. Hot Water for Large Buildings.   |
| X. House Drain.                                      | XXVII. Water Lift and Its Use.   |
| XI. Soil Piping, Roughing.                           | XXVIII. Multiple Connections for Hot Water Boilers; Heating of Radiation by Supply System. |
| XII. Main Trap and Fresh Air Inlet.                  | XXIX. Theory for the Plumber.  |
| XIII. Floor, Yard, Cellar Drains, Rain Leaders, Etc. | XXX. Drawing for the Plumber.  |
| XIV. Fixture Wastes.                                 |  |
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| XVI. Ventilation.                                    |  |
| XVII. Improved Plumbing Connections.                 |  |

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## Handy Man's Workshop and Laboratory

Compiled and Edited by A. RUSSELL BOND

12mo, 6 x 8 1/4 inches, 467 pages, 370 illustrations

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A Collection of Ideas and Suggestions for the Practical Man

**E**VERY practical mechanic, whether amateur or professional, has been confronted many times with unexpected situations calling for the exercise of considerable ingenuity. The resourceful man who has met an issue of this sort successfully seldom, if ever, is adverse to making public his methods of procedure. After all, he has little to gain by keeping the matter to himself and, appreciating the advice of other practical men in the same line of work, he is only too glad to contribute his own suggestions to the general fund of information.

About a year ago it was decided to open a department in the *Scientific American* devoted to the interests of the handy man. There was an almost immediate response. Hundreds of valuable suggestions poured in from every part of this country and from abroad as well. Not only amateur mechanics, but professional men, as well, were eager to recount their experiences in emergencies and offer useful bits of information, ingenious ideas, wrinkles or "kinks" as they are called. Aside from these, many valuable contributions came from men in other walks of life—resourceful men, who showed their aptness at doing things about the house, in the garden, on the farm. The electrician and the man in the physics and chemical laboratory furnished another tributary to the flood of ideas. Automobiles, motor cycles, motor boats and the like frequently call for a display of ingenuity among a class of men who otherwise would never touch a tool. These also contributed a large share of suggestions that poured in upon us. It was apparent from the outset that the Handy Man's Workshop Department in the *Scientific American* would be utterly inadequate for so large a volume of material; but rather than reject any really useful ideas for lack of space, we have collected the worthier suggestions, which we present in the present volume. They have all been classified and arranged in nine chapters, under the following headings:

I., Fitting up a Workshop; II., Shop Kinks; III., The Soldering of Metals and the Preparation of Solders and Soldering Agents; IV., The Handy Man in the Factory; V., The Handy Man's Experimental Laboratory; VI., The Handy Man's Electrical Laboratory; VII., The Handy Man about the House; VIII., The Handy Sportsman; IX., Model Toy Flying Machines.

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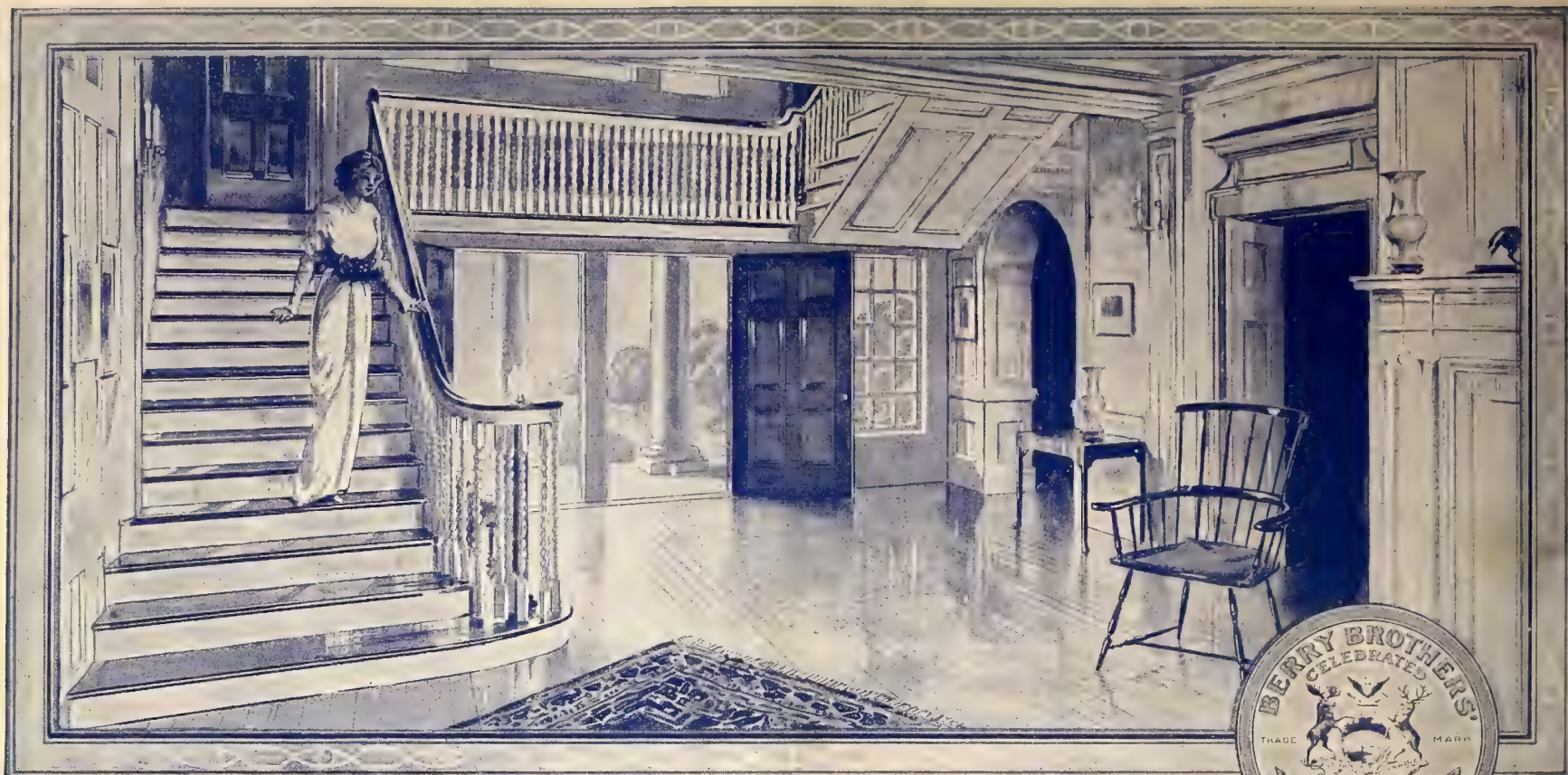
**T**HIS book is a sequel to "The Scientific American Boy," many thousand copies of which have been sold, and has proven very popular with the boys. The main object of the book is to instruct how to build various devices and apparatus, particularly for outdoor use. The construction of the apparatus which is fully within the scope of the average boy, is fully described and the instructions are interwoven in a story, a feature which has assisted in making "The Scientific American Boy" so popular and interesting to the boy.

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Chapter I., Initiation; Chapter II., Building a Dam; Chapter III., The Skiff; Chapter IV., The Lake House; Chapter V., A Midnight Surprise; Chapter VI., The Modern Order of Ancient Engineers; Chapter VII., A "Pedal Paddle-Boat"; Chapter VIII., Surveying; Chapter IX., Sounding the Lake; Chapter X., Signaling Systems; Chapter XI., The Howe Truss Bridge; Chapter XII., The Seismograph; Chapter XIII., The Canal Lock; Chapter XIV., Hunting with a Camera; Chapter XV., The Gliding Machine; Chapter XVI., Camping Ideas; Chapter XVII., The Haunted House; Chapter XVIII., Sun-Dials and Clepsydres; Chapter XIX., The Fish-tail Boat; Chapter XX., Kite Photography; Chapter XXI., Water-Kites and Current Sailing; Chapter XXII., The Wooden Canoe; Chapter XXIII., The Bicycle Sled; Chapter XXIV., Magic; Chapter XXV., The Sailboat; Chapter XXVI., Water Sports, and Chapter XXVII., Geyser Fountain.

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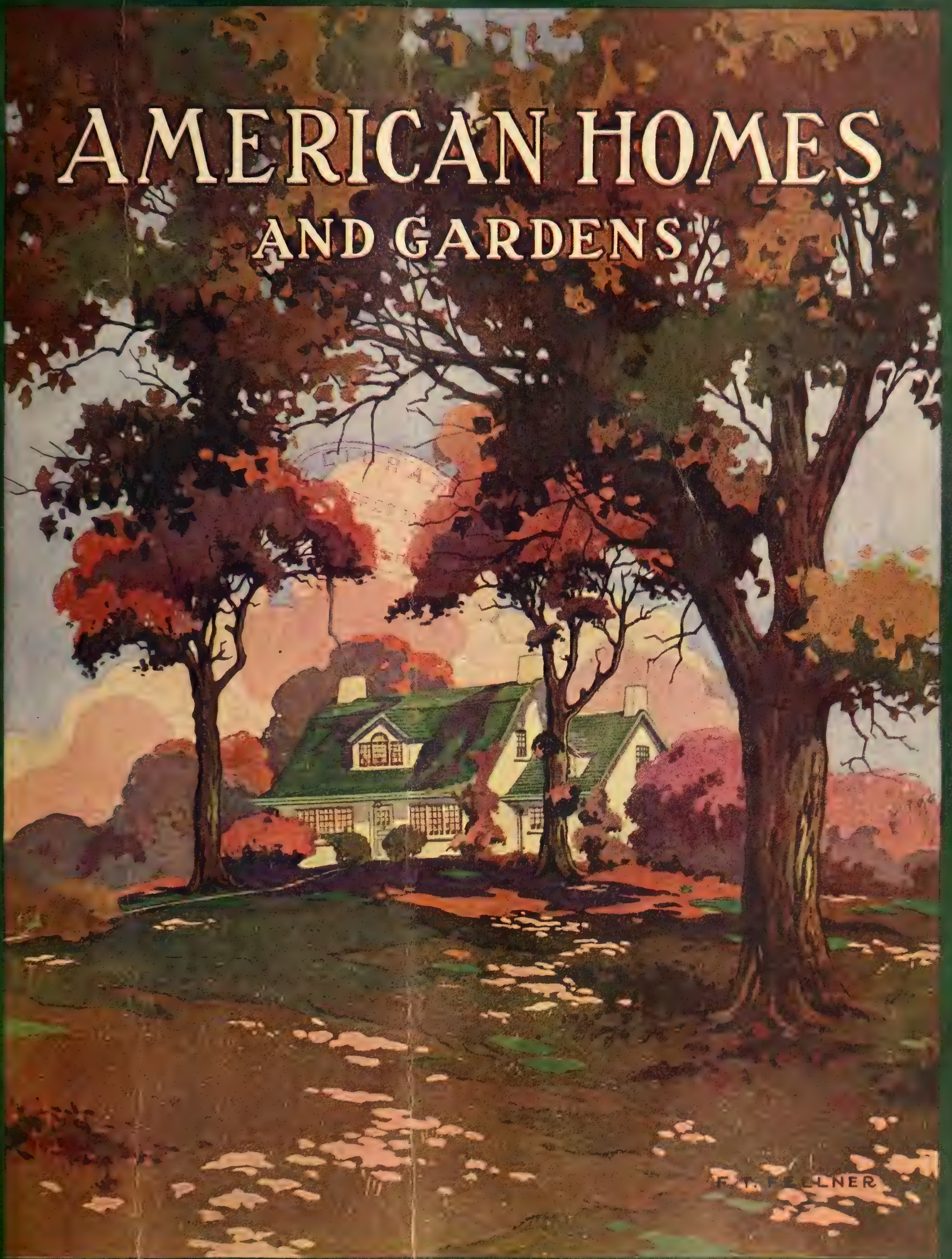
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OCTOBER 1913  
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# The Print-Collector's Quarterly

*Edited by* FITZROY CARRINGTON

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¶ The building of the great homes of America has necessarily involved the development of their surrounding grounds and gardens; the work of

the landscape gardener has rivaled, in its dignity and spacious beauty, that of the architect. If but little is known of our great estates, still less is known of their gardens, of which, in spite of the comparatively short period that has been given for their growth, we have some very noble instances among us, which are illustrated and described in the present volume. ¶ This work is printed on heavy plate paper and contains 340 pages 10 $\frac{1}{2}$ x13 $\frac{1}{2}$  inches, enriched with 275 illustrations, of which eight are in duotone. It is handsomely bound in green cloth, and stamped in black and gold, and, in addition to being the standard work on notable houses and gardens in America, unquestionably forms a most attractive gift book.

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## WHEN THE HENS MOULT

By E. I. FARRINGTON

**G**ROWING a new coat of feathers is a serious matter for a hen, and for that reason she needs particularly good care during the moulting period, which commonly lasts nearly three months. With most poultry, moulting is more or less continuous, but once a year there is a general shedding of the feathers and the growth of an entire new body covering. Sometimes the new feathers come almost as fast as the others fall out, but again a hen may become nearly bare in the course of a moult.

Such hens as moult early and get their new feathers before Winter weather arrives, may be expected to produce a profitable number of eggs when eggs are high. Birds which commence moulting late in the Autumn are hardly worth keeping over, unless especially valued as breeders. As a rule, the amateur will do well to make table poultry of the fowls which do not begin dropping their feathers before cold weather is at hand. If they are not in good condition for eating, they may be confined for a week and fed liberally of ground grains softened with milk or water.

Naturally the hens which have been the heaviest layers will be in the poorest physical condition, but they are likely to be the very birds which the owner will want to keep for breeding purposes. They will need close attention. The early hatched pullets should be ready to lay soon after these older birds have ceased to fill the egg basket, but there is likely to be a short eggless interval which the amateur finds difficulty in bridging over.

It is important to keep the pullets and the hens separate, for the latter will need special feeding as the moult comes on, if they are to be kept over. Green food in abundance will be required and there should be an extra allowance of beef scraps, although without going to extremes. After the first two or three weeks it will be well to add a little linseed or oil meal to a crumbly mash given each morning. If the amount proves to be laxative it must be reduced. Sunflower seeds may also be fed as a part of the grain ration. All these oily feeds aid in the growing of feathers. The mash should not be sufficient to constitute a whole meal, but grain should be scattered in the litter in the usual way, the birds being compelled to scratch for what they eat and not allowed to become cloyed with food and thus lose their appetites. It is perhaps well to cut down on the corn ration and to feed more wheat and oats. Still, the amateur is to be cautioned against any sudden or drastic departure from his usual methods. It is a mistake to be led into trying first one system of feeding and then another. And changes of any sort are best introduced gradually.

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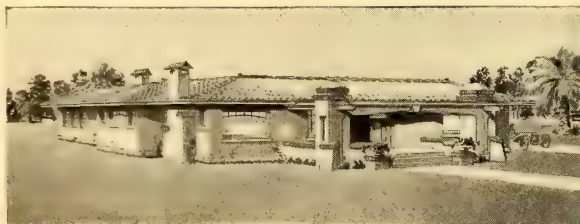
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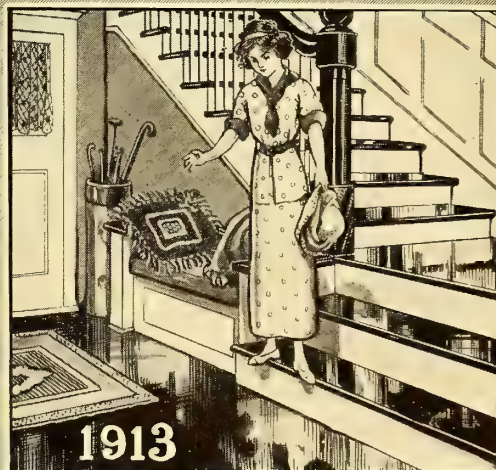
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get the hens through the feathering transformation in early Summer in order that they might begin laying again in the Fall at the time of the annual shortage. The leading feature of the plan was the withholding of food for some days, compelling the birds to draw upon their surplus tissue. The natural result was a prompt discontinuance of egg production, and the shock to the system commonly brought on the moult prematurely, quite according to expectations. Also, the new feathers grew in the process of time and early laying followed. Nature's methods were not to be meddled with successfully, however, for it was found that either the hens moulted again after a short period of laying or that they gave very poor accounts of themselves during the Winter. This seems to have been the general experience, at least, and little is heard about the plan now. If the breeder has a dollar or two which he wants to part with, he is at liberty to purchase one of the advertised systems showing (so it is claimed) how to make hens moult early, but unless his money comes unusually easy he is advised to keep it.

At moulting time the fowls are in condition to suffer more than usually from the ravages of lice and mites, and it behooves the poultry keeper to take extra pains in getting rid of these pests so far as possible. The old time plan of spraying the walls with kerosene and washing the roots with the death-dealing fluid is not to be discounted, but there is a much easier way, for the amateur at least. There are coal tar preparations on the market with which the roosts may be painted and which will certainly keep them free from vermin for many weeks, if not for months. Their use wonderfully lightens the labor of the poultry keeper and it is well to make an application of one of these preparations at this time. If the birds be also taken from the perch some night, and fresh Persian insect powder or a prepared lice powder be thoroughly dusted into their feathers the lice problem will be disposed of for a considerable time. When painting the roosts it is well to go over the nests, too, and any parts of the walls where the red mites may be found to cluster. These particular pests depart from the birds in the morning to hide in cracks and crevices or under the roosts until the next night.

It is most advisable to separate the males from the rest of the flock at this season, although they need the same care as the hens. As a matter of fact it is usually a mistake to have the males running with the hens at all after the breeding season. It is the best policy of the average amateur to dispose of all his cock birds in the Spring, anyway. The following statement in a bulletin recently issued by the government at Washington sufficiently explains the reason: "The egg loss of the United States amounting to \$45,000,000 annually would be cut one-half, if the male birds were removed after the hatching season was over. Fertile eggs are subject to rapid deterioration, due to the development of blood rings and rots, which take place even if eggs are given good care."

This is another matter, to be sure, but it is one well worth considering, in connection with the fact that two or three chanticleers welcoming the rising sun are sufficient to set a whole neighborhood by the ears.

It should not be understood that hens lay no eggs while they are changing their coats. Some specimens lay more or less freely throughout the moulting period, but most hens shut off entirely when the moult



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is at its height. They get pale of comb and often seem to have hardly ambition enough to eat. Then they should have plenty of green stuff as an appetizer. The more vigorous the birds the more quickly they go through this experience and resume their egg-laying function. There seems to be no good basis for the belief that hens moult later the older they grow, but it does seem to be a fact, judging from experiments, that a longer time is required by old than by young birds. This is not a matter to be tested by the ordinary poultry keeper, however, for if he is wise he will keep only young stock, notwithstanding that birds of advanced ages occasionally make enviable records, which are reported in the papers with comments.

It is not at all unusual for pullets which were hatched in February or earlier to moult the same season, and the reference to early pullets already made applies to those which broke the shell about the middle of March or even a little later, for the smaller breeds. Birds hatched extra early, especially if grown rapidly, are therefore likely to complicate matters by going into the Winter as moulting pullets, which means that they will be slow in beginning to lay. Even though they do not moult but start laying in early October or perhaps late September their eggs are pretty certain to be small and altogether unsatisfactory.

It is an interesting fact that the new coat of feathers grown by a moulting hen are quite likely to differ greatly in appearance from that cast off. As a rule, dark fowls moult lighter. Anconas offer an excellent example. White feathers are almost sure to show in constantly increasing numbers, and it is not unusual to find three or even two-year-old birds which are nearly white. Breeders being aware of this tendency select extra dark hens and cocks when making up their breeding pens. Uncommonly good pullets, from the viewpoint of the fancier, not infrequently moult into specimens which are worthless so far as feather markings go, and this statement holds good as applied to various other breeds, particularly those having laced or pencilled feathers. Fanciers find it especially necessary to give their birds careful attention while they are in the moult, watching to see that the new feathers are not injured. Twisted tail or wing feathers are often removed, new ones growing to replace them.

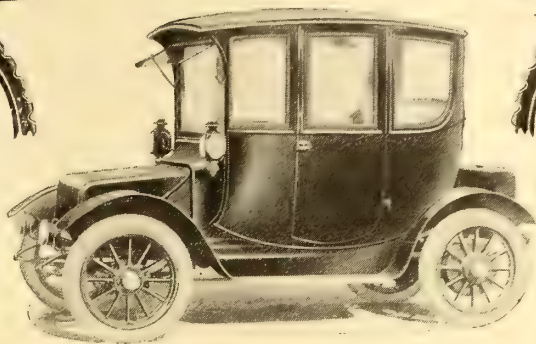
#### HOW HUMMING-BIRDS BATHE

NOT being acquainted with the bathing habits of humming-birds, says Katherine E. Dolbear in the *Atlantic Monthly*, I put out an abalone shell as the most artistic bathing-dish I could find; but never to my knowledge did she pay the least attention to it. One morning, in the midst of a shower, however, she crouched down on the wet blade of a dogwood leaf, and her rapidly fluttering wings spattered the rain-drops in every direction. She went from leaf to leaf until she had succeeded in getting her feathers very wet; then she perched on a twig, shook off the drops, and carefully preened her feathers. It is not improbable that, in the absence of rain, humming-birds use the dewdrops in early morning. In closer captivity, the bird bathed in a gladiolus blossom. Hereafter a pitcher-plant is to be used. A humming-bird that was accustomed to drinking sweetened water from a spoon one day found water in the spoon, instead of sweets, whereupon she at once alighted on the edge and took a bath.



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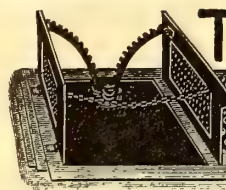
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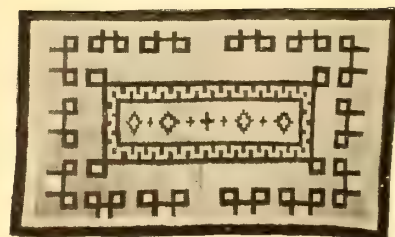
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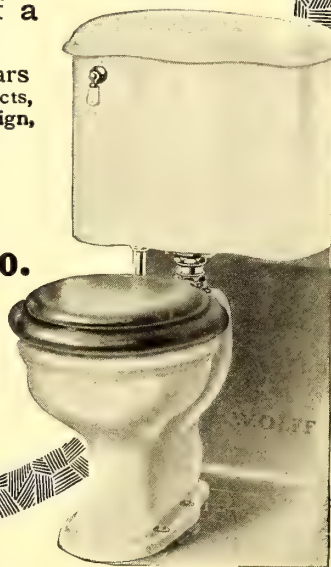
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## CLEANING AND RESTORING OLD BOOKS, DOCUMENTS AND ENGRAVINGS

By MARIE E. CAMP

IN almost every home, if not in the effects  
of almost every individual, many old and  
possibly valuable autograph letters, manu-  
scripts and books, because of their delapi-  
dated condition have been regarded as  
worthless and been cast aside, when they  
could have been restored to an indestructi-  
ble condition by a process, comparatively  
new, known as the silk process.

The fabric used in this work, which is a  
transparent silk gauze of the finest quality,  
is pasted, by the expert in this process, over  
the face of the paper to be repaired and if  
badly mutilated over the back as well and  
is so delicate and transparent that even used  
as a complete covering can hardly be de-  
tected except by the touch. By carefully  
drawing the finger across the surface a  
slight roughness such as that of linen paper  
is noticeable, but which does not affect the  
value of the article or of the process which  
is now accepted as the best and most en-  
during way to preserve material for  
archives, public records, and libraries.

Many years have been spent by the in-  
ventor experimenting and in developing this  
process in order to reduce it to the neces-  
sary exactness required in the preserva-  
tion of articles of great importance and  
value such, for example, as letters offered  
for sale. The silk in no way impairs their  
value, but rather contributes to it. This is  
especially applicable to those so old and torn  
that they could not be handled and which,  
from their contents and signatures, are  
much to be desired, also in cases where en-  
dorsements on the back of the document  
are of great importance and are necessary  
to be preserved.

Still another use for the silk process is  
in the preservation of charred or badly  
burned documents. Paper burned and even  
charred to a crumbling condition can, in  
the hands of the expert, be so restored by  
silk that the original can be deciphered and  
if only scorched can be restored perfectly.  
This is the most difficult achievement of all  
silk restoration, however, as one can real-  
ize by attempting to carry in the hand a  
scorched piece of paper without it breaking  
or crumbling. The greatest obstacle in the  
success of this process is the fact that the  
material has often been exposed to the air  
before the expert receives it, and by so  
doing is allowed to crumble and crack. A  
few simple suggestions may therefore be  
of use in this connection and may save val-  
uable papers in the case of a fire in which  
they are to be removed from a safe, which  
has been subjected to great heat.

When the safe is opened and the docu-  
ments are exposed to view, have at once a  
soft newspaper ready (preferably news-  
paper as it adheres and is more impervious  
to air), slip this gently under the docu-  
ments, wrap and seal them, being careful  
not to let the air reach them more than is  
necessary as the burned paper having no  
water now in its composition has become  
friable and will easily crumble. With this  
treatment carefully carried out, the papers  
can readily be handled by the restorer. One  
thousand pages of charred material, taken  
from safes in the great Paterson fire of  
1902 were restored by this process by one  
expert who has used thousands of yards of  
silk during the interval of a few years, in  
silk restoration.

If for some reason it is desired that the  
silk be removed after its application, it can  
readily be done by the delicate hand of the  
expert, but as the silk can be written upon

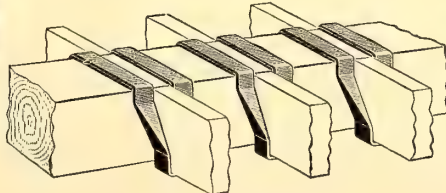
## BUILD FOR THE FUTURE USE

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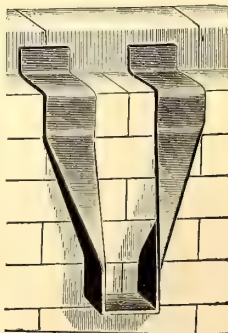
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after it is on the paper and as it makes it possible to handle it with impunity, there is slight advantage in doing this. Paper can be rendered water and fire proof, then mounted on silk and practically made indestructible.

The restoration of engravings, crayons and lithographs has also been carried to a point of perfection that has enabled many valuable examples to be rescued from the ravages of mildew and water stains, or which were so discolored by small, deep brown spots, that the original impression had almost been destroyed. These stains, known as "foxing," are of a fungus growth caused by dampness and impure air and to the uninitiated, mean that the engraving or lithograph is irretrievably ruined. But this is not so—for they can be removed and successfully—and the print restored to its original condition never again to be covered with "foxing," to the same extent.

In the case of books where a certain page is "foxed," if this is not removed it will permeate the entire book. To safeguard this have the leaf taken out, restored and replaced, which can easily be done without detriment to the book. Valuable old prints and books require much the same treatment as children, namely, liberal exposure to sun and fresh air, which are the best preservatives and preventives of conditions which affect them!

To cite a specific instance of successful restoration, a set of four Landseer engravings, "Hunting the Tiger," found in a small country inn in Maryland, so discolored as to be almost unrecognizable, were bought by a gentleman traveling and under dexterous treatment were restored to their original condition, three of the set entirely so—the fourth, which had evidently been hung near a stove and from its fumes had become even darker than the others, recovered almost its original color.

Water stains caused by water trickling through a broken glass over the slightly dusty surface of the picture, leaving an ugly dark ring or stains resulting from a wall being damaged by water, on which it hangs, can also be removed as can mildew, oil, tobacco stains, fly specks, finger marks, or ink. These and numerous stains of similar character can be removed and at no very great cost, by the restorer, when the value of the picture is considered as in a case of a collection of engravings, some costing \$2,000 a piece, were completely restored to their original condition, although abandoned by their owner as hopelessly mildewed.

Tears in steel engravings can also be touched up and repaired almost beyond recognition and likewise colored lithographs in which the color has scaled or cracked. "Foxing" can also be removed without affecting their color value.

Still another phase of the restorer's work is paper splitting. For example, a newspaper can be split in half, the sheet literally divided in two with the text complete. Pages of books as well can be treated in this manner and in many instances, autograph letters have been split, when possibly a valuable signature was wanted. Also in books where the chapter ends on one page and the successive chapter begins on the other side of the same leaf, are often removed, split and remounted on paper to match the book, thus allowing for extra illustrating and enabling a volume to be extended as far as desired, often into four or five volumes.

Page splitting is also valuable when the text on one side is desired, and the illustration on the other—by splitting both are saved.



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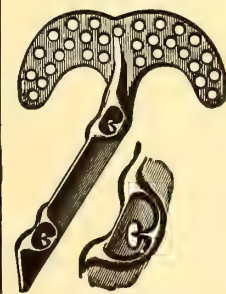
This is a sequel to "The Scientific American Boy," and like its predecessor, is brim full of practical suggestions, all of which are entirely new. The construction of the apparatus, which is within the scope of the average boy, is fully described and the instructions are interwoven in a fascinating story, which makes the book interesting as well as instructive to the boy.

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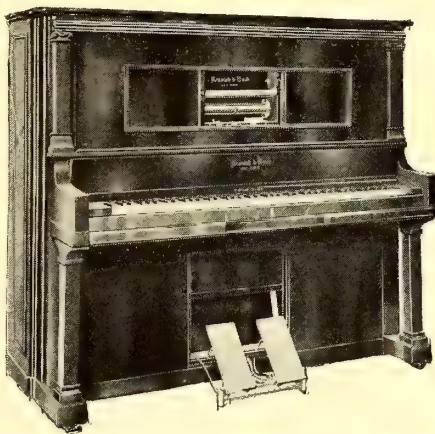
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### MUNICIPAL GOVERNMENT OF JERUSALEM

**T**HE Jerusalem municipality, writes the U. S. Vice-Consul, is composed of ten members, half of whom are chosen every two years, the term of office being four years. From these ten the governor of the Province of Jerusalem chooses one to be the president or mayor. The president is the only member receiving a salary, which is about \$64 a month. The members of the municipal council or commission are chosen by the whole city, but are apportioned in accordance with the different races and religions. Their duties are largely advisory, the president exercising most of the power. All property owners who are Ottoman subjects have a right to vote for the commissioners.

The municipality does not concern itself with schools, courts, police, etc. (these are provided by the government of the Province of Jerusalem); its principal functions are the care, repair, lighting, and cleaning of the streets; sanitary and quarantine inspection and oversight, including the public slaughterhouse; the maintenance of a petroleum storage warehouse and a municipal hospital and other charitable institutions; market regulations, etc. As the total budget is under \$50,000 for a city of about 80,000, it will be seen that the provincial government handles most of the more important departments.

### PRUNING RAMBLER ROSES

By E. I. FARRINGTON

**T**O prune or not to prune. That is the question with a great many amateurs who grow Rambler Roses. It is a question, too, which has also been much discussed by expert growers in years past. Experience seems to show that very little pruning is required—at least, for the younger plants. Of course, the dead wood should be removed and it is quite permissible to trim back the canes in order to keep the plants within bounds, but it is a great mistake to cut out much of the wood. Many of the finest flowers come on canes which are two and three years old, or on the new wood which comes from these canes. After the canes are three years old, they may as well be cut out. In the case of an established plant, this cutting out of the old and weakened wood each season will keep the plant in the best condition for flowering freely. An exception may be made in the case of crimson ramblers which are grown where the dirt which they make after the blooming season is over would prove a nuisance.

Lack of success in getting roses to bloom freely usually can be traced to starvation. Roses are gross feeders and most amateurs fail to realize that the bushes should be heavily fertilized every season. It is a good plan to pile manure on the ground around the plants in the Fall and to spade it into the soil, along with a fresh lot, in the Spring. Applications of manure water during the flowering season are a help and hard wood ashes also make a good fertilizer. When the plants are set out a deep, wide hole should be dug and a generous amount of manure thrown into it, being covered with earth before the plants are placed in position. Good drainage is needed, too, and sometimes the installation of a tile drain seems to work wonders. There are some magnificent new climbing roses on the market this season and this class is more popular than ever.

## A BEAUTIFUL SPRING GARDEN OF FLOWERS FROM BULBS for \$1

What is more beautiful than a tastefully arranged display of early Spring flowers?

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#### THE NOVEMBER AMERICAN HOMES AND GARDENS

WHEN a business man of moderate means achieves a suburban home and a hobby at the same time, he is accounted fortunate by his fellows, for only those who have attempted it know the intricacies of the problems, delightful though they are. Just such a successful home will be the subject of the opening article of the November number of *AMERICAN HOMES AND GARDENS*, an article that will be profusely illustrated by beautiful half-tone reproductions from photographs especially taken by the staff photographer of *AMERICAN HOMES*. A study of cats will be the subject of an illustrated article in the November number, an article which cannot fail to be appreciated by every lover of household pets. Two of the page features of this issue will depict plans and views of artistic suburban houses, one a stucco house along English cottage lines, with thatched roof effect, and the other a modification of the Dutch style, a house the first story of which is of dressed stone. The November issue will contain a most important article on the subject of the decorative value of the piano, an article which will be adequately illustrated with interesting photographs of some of the most beautiful pianos in America. "An American Estate" will be fully described and illustrated, and will include the centre-page feature of this number. The garden of a home in New Jersey will be given emphasis in a finely illustrated article describing this delectable country home. As usual the "Collectors' Department" will present an excellent array of articles of value and interest to readers of the magazine, including a particularly valuable article on the subject of "Old Watches," by Harold Donaldson Eberlein, and embellished by many photographic illustrations of watches in one of the finest private collections in the world. The departments of "Within the House," "Around the Garden," and "Helps to the Housewife" will be filled with useful hints to all readers.

#### OCTOBER IN HISTORY

ACCORDING to the old Alban or Latin kalendar, the October of our Saxon ancestors was known as the Wynmoneth, or wine-month, in allusion to which epithet an old chronicler remarked, "and albeit they had not anciently wines made in Germany, yet in this season had they them from divers countries adjoining." The ancient Germans called October "Winter-fyllith," from the approach of Winter with the full moon of the month. Saxon traditions allegorized this month by the figure of a husbandman carrying a sack on his shoulders and sowing corn, in allusion to the practice of sowing the Winter grain which is part of the farmer's "Fall planting" practice. In later times kalendar-makers adopted the sport of hawking as emblematic of this mid month in Autumn's trilogy.

#### AN INTERNATIONAL MODERN CITY EXHIBITION

AN International Modern City Exhibition will be held in 1914 in Lyons, France, from May 1 to November 1, and the cities of the United States have been asked to co-operate in the movement. The exhibition will be held in buildings covering twenty-five acres of a tract of sixty-

five acres facing the junction of the Rhone and the Saone.

The exposition will deal with problems affecting the industrial, social, and political progress of cities—among the subjects to be considered are: The causes of changes in population—births, deaths, causes of mortality, and emigration from the country to cities; prenatal care for mothers and children, school hygiene, and educational problems; labor; clothing; disease; old age and incapacity for work; municipal administration; industry—transportation, habitation, heating and lighting, furniture, food, drinking water, sewage disposal, chemical products, hospitals, physical culture, and the beautifying of cities. The City of Lyons has invited scholars, economists, philanthropists, administrators, and manufacturers of all countries of the civilized world to be exhibitors.

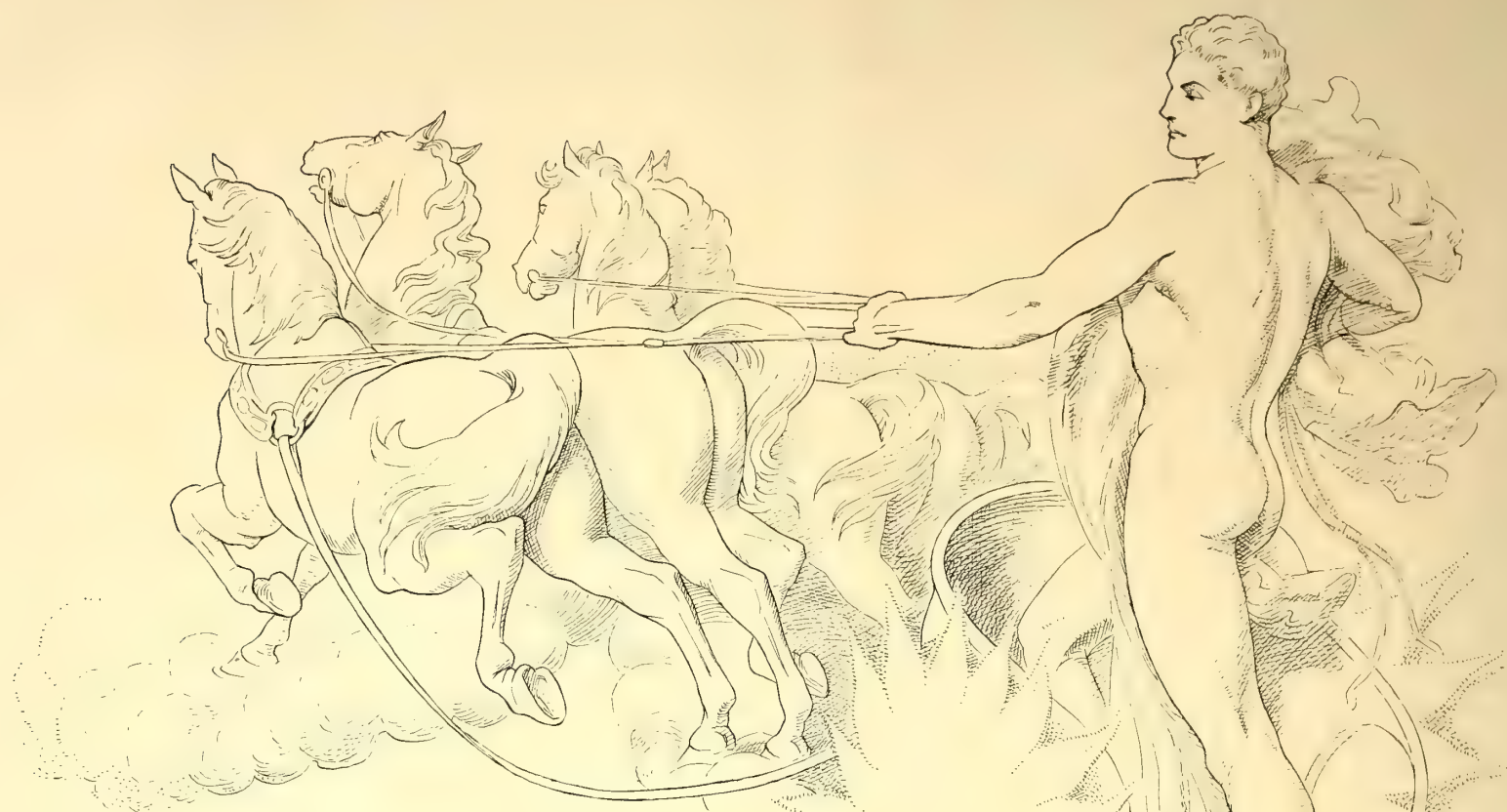
The American Chamber of Commerce in Paris is taking an active interest in the plans of the exhibition, and it is expected that the United States will be well represented, as it should be, since American cities have taken so active a part in the world-wide civic betterment movement.

#### THE PEACE PALACE

THE formal opening of the world's first Peace Palace at The Hague by the Queen of Holland in the presence of representatives of the world's Powers was, indeed, a significant event in contemporary history. Mr. Andrew Carnegie who made a gift of the palace to the cause of peace promulgation was the guest of honor and on this occasion was the recipient of the highest decoration the Queen could confer, a merited distinction bestowed by an appreciative nation. The following description of the Peace Palace is from the *New York Times*:

"The palace is a brick-faced building with a noble quadrangle surrounded by green lawns and bright flower beds, with a fountain in the centre. With its tower, spires, and high-pitched roof of quaint Dutch design the palace in its beautiful setting has a charming and picturesque appearance and effect in harmony with the high purpose and noble aims to which it is now dedicated. Even in the materials of which it is constructed the palace is international in character, having, as part of its materials, granite from Norway and Spain, marbles from Greece and Italy, leadwork from Great Britain, Dutch bricks, and stone or metals from practically all of the countries for which this palace is to be an international Court House for the settlement of disputes between nations. The great Court of Arbitration to which nations will bring their cases to plead will sit in the front portion of the building in a room symbolically decorated and adorned. A library, which will eventually be the completest of its kind, embracing all the great works on international law in all languages, will be placed in the rear. The International Court of Arbitration, for whose uses this palace was erected and has now been dedicated, was established in 1899 at the first International Peace Conference called by Emperor Nicholas II of Russia. In that conference twenty-four nations were represented, and the number has since been increased to forty-one." The movement now numbers among its supporters the enlightened nations of the world.

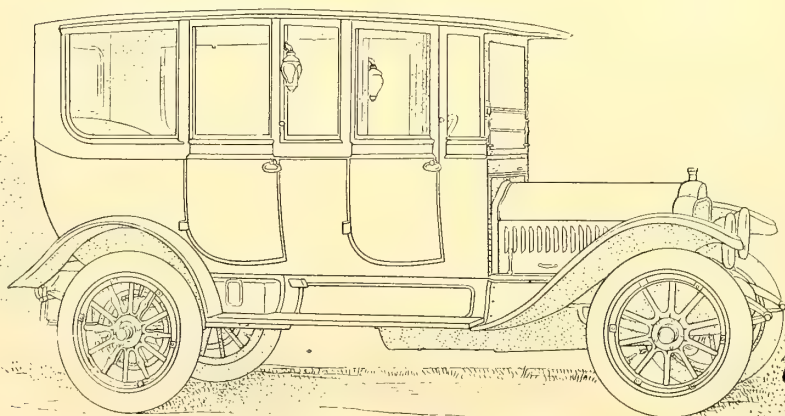




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— Otto Cushing





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Fall planting is essential to the maintenance of the perfect flower garden

*Photograph by Jessie Tarbox Beals*



# AMERICAN HOMES AND GARDENS

Volume X

October 1913

Number 10

## Fall Planting in the Flower Garden

By F. F. Rockwell

Photographs by Nathan R. Graves



THE Fall planting season is full of golden opportunities to the wide-awake gardener. It is doubly prized by him because it offers the possibility of accomplishing a great many things which, although as far as the plants themselves are concerned, might be done in the Spring, as a matter of fact generally do not get done because of the rush of other things. Besides this there are some things which must be planted in the Fall if one is to expect results next year—especially if one has no green-

house in which things can be started in January and February; and there are still others which, although they will do with Spring planting, are quite sure to give more satisfactory results if they are planted now. Nor is even the psychological aspect of Fall planting to be passed over without a word. The mere fact of having actually made a good start toward next year's garden is worth something, to say nothing of the added interest which adheres to the garden plot when you know that down under the leaves or snow scores of little plants are waiting for the first sign of return-



The Lily-of-the-Valley, *Convallaria Majalis*, is easily grown in partially shaded places





Peonies should be massed for best effects



A border of Campanula

The Fall planting in the flower garden covers two quite distinct sorts of work. In the first place there are the plants which may be started now from the seed, to be grown on and transplanted either later this Fall or early next Spring into their permanent position. There is in the second place the setting out of roots or bulbs and the lifting, dividing and resetting of those that have remained in one position for a long time and have become too thickly crowded or otherwise "run out."

The hardy Perennials are becoming more popular every year, and deservedly so. Certainly when one has taken the thought and pains required to attain garden effects that are satisfactory, it is a desirable thing to know that these may be enjoyed for a number of years to come, rather than to feel the uncertainty about duplicating them which must always exist where reliance is placed wholly or mostly upon the Annuals—desirable as these doubtlessly are for some purposes. Then, too, there is the fact that without doubt one gets greater returns from the time and money employed

ing Spring, with its resurrection giving warmth. You will find yourself watching with a much keener zest, with a garden appetite whetted to a degree which you never before knew, for the first little shoots which push their way up through the barren soil in the months of March and April.



The successful hardy garden never stints itself in the matter of the number of its Perennials





Canterbury Bells, *Campanula Media*

in bringing a hardy garden to perfection, than in using the things which have only one brief season's life.

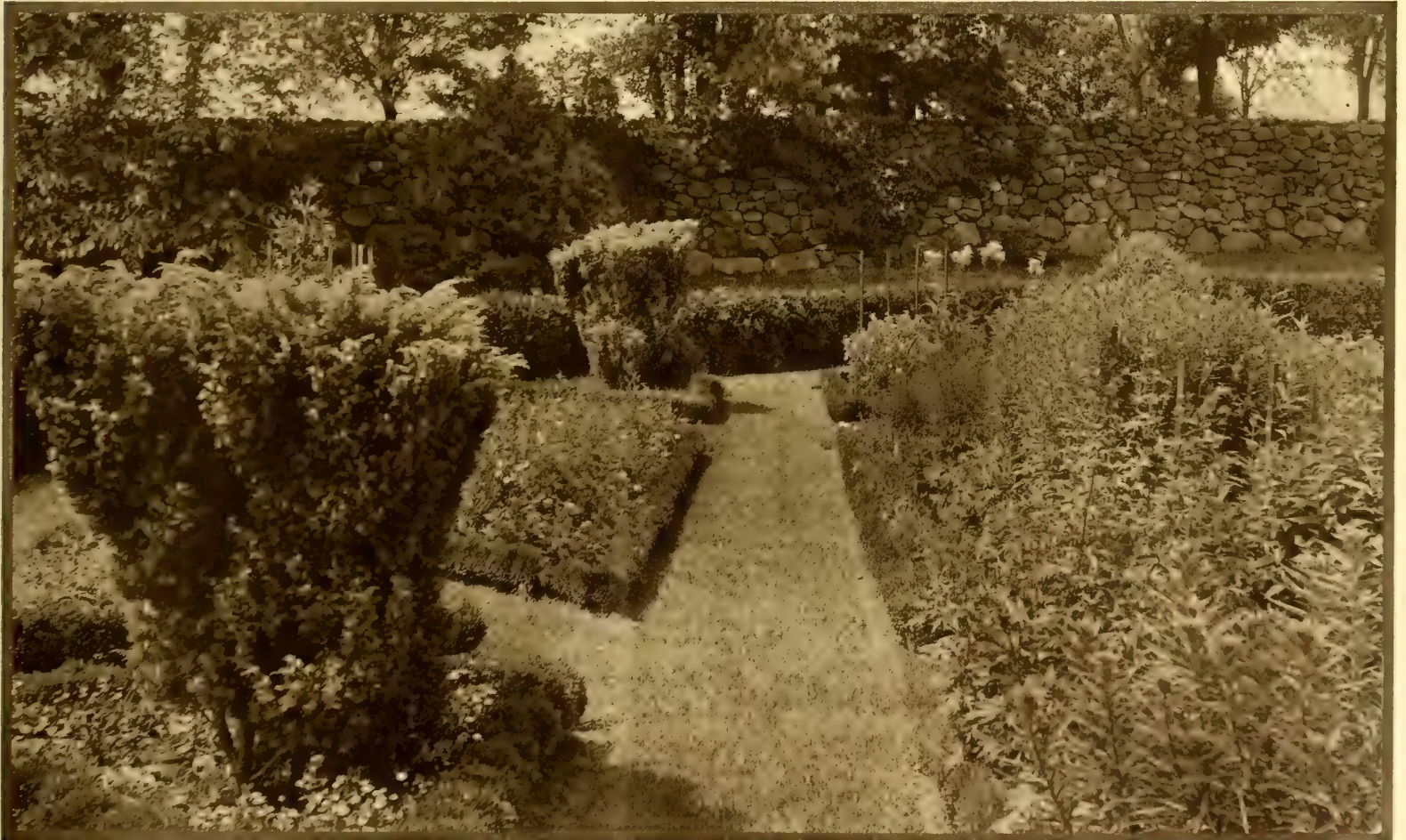
If you expect to buy plants already started from the nursery, then many of them may be set out in the Fall, and will do as well as if you had left them until the rush of Spring, when they might be overlooked altogether. Many you can start from seed, either that which you sow yourself or nature often sows in lavish amount where hardy flowers have blossomed and gone to seed, such as Foxglove, Hollyhocks, Coreopsis, the Perennial Larkspurs and others things which are styled "self sowing." Then there are some of the Annuals which will give better results if they are sown in the Fall. Some of these, such as Larkspurs and Sweet Peas, will not be put in with the idea of having them germinate but they will give better and earlier results next season if put in now, as they will have a chance to start to active growth before the ground is in shape to plant in the Spring.

In writing of hardy Perennial plants the argument is



A garden of Columbines, *Aquilegia*

often made, that when once set out they will need no attention for years. While this is true of some of them, as a general rule it certainly is not true. They cannot well be divided up into two exact classes, but the nearest that one can come to a general rule is to give each individual plant those conditions which will secure for it a maximum degree



The beauty of a garden of hardy Perennials is always enhanced by a fitting background





Pyrethrum may be used successfully for landscape effects

of growth. That is not the size of *clump*, but size of individual plants,—stalks, leaves and flowers. Furthermore, it may be said that as a general thing those Perennials which bloom early in the season and form a “crown” with compact roots, such as the Peonies and Bleeding Hearts (*Dicentra*), do not need to be separated and replanted for a number of years. While, on the other hand, those which make a greater amount of bloom later in the season (usually making a greater growth of wood and foliage in proportion to the flowers borne), and of which the original plant dies out each Fall—such as hardy Asters and hardy Sun-flowers and “Golden Glow” (*Rudbeckia*)—should be replanted every season or every other season at least. This is easily accomplished by taking two or three of the strongest of the new plants which form around the old, forking the ground thoroughly—adding manure, bone meal or sheep manure to enrich it—and resetting. The surplus plants should be either set out elsewhere or given or thrown away. This will not only insure better results than would be obtained otherwise from flowers of this class, but will protect the weaker sorts that are less vigorous in growth, but not the less beautiful and desirable, from being in the course of a few years entirely crowded out. A clump of *Rudbeckia*, *Golden Glow*, for instance, if left to itself would in the course of a few years occupy the whole bed and be spreading out into the grass beyond.

In selecting your plants for the hardy Perennial border and planning their arrangement, a number of things should be kept in mind. Avoid “bunching” the season of bloom by not having too many plants that will flower at about the same time. Be careful, too, to see that your collection includes plants of various heights—they range from half a foot to a foot to four or five feet tall. And then there is the color question also to be considered. In this matter many peo-

ple make the mistake of putting a number of different varieties of things with colors more or less alike, but not in harmony, near one another. This may be avoided, and better results secured for the general effect besides, by planting the hardy border in long lines rather than in plots or beds. Instead of having all of your Irises or Phloxes or hardy Lilies grouped in one place stretch them out along the whole length of the border, keeping, of course, the tallest things in the background and the lowest growing in front. As a general rule, planning of this kind, colors which contrast with each other are much more harmonious together than those of similar shades which do not “match.” This is for the mixed border. The person with a limited amount of space and taking care of his or her flowers will find this the most satisfactory sort to plant. Where color or mass effects are wanted, however, for their own sake or as part of a general landscape, *stick to one thing*; or two sharply contrasting colors of the same thing, such for instance as very dark red in hardy Chrysanthemum (*Julia Lagravere*) contrasted with a pure white (*Princess of Wales* or *St. Elmo*).

The garden should be arranged first on paper—then if you make mistakes it is an easy matter to rectify them. Draw your border to scale and then divide it up into squares. When your plants arrive a small tag will accompany each one.

Either fasten this by a wire to a short stake or get some twelve-inch garden tags and make a duplicate set. You may think you will remember where everything goes, but long before Spring returns you will have forgotten. And furthermore each plant should be marked so that you will know just where it is when you begin garden work in the Spring, as it may not have started to active growth when you are taking off the mulch or any other surface material.



Love-in-a-Mist



Hardy Perennials as a class are less particular than almost any others about demanding ideal conditions for growth. Most of them will do well in almost any ordinary garden soil which is properly drained. A great many of them will do well also in full sun or in partial shade. However, as with few exceptions, they are not over three or four feet tall, they are used most effectively in a long border in front of shrubs or some tall hedge or a trellis covered with climbing Vines or Roses, to furnish a background.

Two of the most common mistakes in planting are to set the plants too close and to set them too deep. By examining the plants, you can usually judge about how deep each has been growing in the nursery before taking up, and should be set at the same depth or just a very little deeper. Most of the hardy Perennials are rather tall in habit and grow naturally in colonies or among other plants which touch them, at least around the base, on all sides. Overcrowding, however, should by all means be avoided. As a general rule, the distance between the plants that will be required will be about one half that of their normal height. Put the lower growing things, one half to two feet, about eight or twelve inches apart, and the taller things, such plants as Larkspur or Irises, growing three feet high, a foot and a half apart.

While some of the Perennials are perfectly hardy with no protection whatever, others require slight protection during Winter in the colder sections and it is therefore safe, where a mixed border is used, to cover the whole late in the Fall with a few inches of leaves which may be held in place by a few boards or pine branches.

Where there are so many excellent Perennials from which to make one's choice it is often difficult to say that such and



Gaillardia

such a short list is the "best" list, and where, moreover, it is impossible to go into descriptive detail about the various plants that may be used, nevertheless, the following Perennials are suggested to those who have had little or no experience with gardening, as being thoroughly reliable and quite sure to please.

Adonis, or "Birds-Eye," one of the earliest Spring-flowering plants with pretty yellow flowers, and growing about a foot in height. Alyssum Sextatile Compactum, or "Basket-of-Gold," another extra early low-growing plant with flowers of a bright golden color, especially useful for rockeries and borders. Anemone (Japonica), the Japanese Wind-flower. This is one of the most beautiful of all the Fall flowering Perennials, growing two to three feet high and yielding an enormous number of most graceful flowers in white and

pink shades. Aquilegia, or Columbine, is too well known to need description but many people fail to realize how many varieties there are as it is seldom that one sees more than one or two in a place. They grow two to three feet high and bloom during early Summer. The hardy Asters, both dwarf and tall growing are especially valuable because they bloom when most other flowers have gone by. The newer named varieties should not be confused with the older weedy sorts. Grandiflorus, one of the very best, has flowers fully two inches across, and flowers into November. Boltonia is a taller late blooming plant with masses of aster-like flowers, and one of the best for Fall planting. Hardy Chrysanthemums, of the "Pompon" type, should be included in every border. They are among the most beautiful of flowers, and furthermore are in their glory at the season—just after the first killing frost—when most of the other flowers are in ruin; there are many beautiful colors,



The type of garden which has the good fortune to include a bit of woodland



but the most striking effects may be obtained by planting those which contrast sharply, such for instance as Julia Lagravere, a deep dark garnet, and St. Elmo, a pure white. The new Shasta Daisies are also exceptionally beautiful. Delphinium, or hardy Larkspur, should have a place in every hardy collection as it is one of the finest of all plants for planting in the background and also one of the best blue flowers. Of the standard varieties, Belladonna, extremely long flowering and beautifully colored, is perhaps the best. But at least one of the new named Hybrids, with its extra large flowers and remarkable color combinations, should be tried also. Dianthus, or Sweet William, while old-time favorites, still have a number of newer varieties that are very distinct and worthy a place in any garden. Dielytra (Dicentra), or Bleeding Heart, is another old-time favorite, a newer variety of which Formosa, grows only to about fifteen inches in height, but blooms throughout the entire Summer. Digitalis, or Foxglove, is another always satisfactory plant. It grows very tall, four to six feet, bearing flowers of various colors in long spikes, which during their season of bloom are always the most striking thing in the whole garden. Helianthus, or hardy Sunflower, is often overlooked from the fact that so few people realize how many of the newer sorts there are in a great variety of form as well as of shades of color. They are exceptionally hardy and should be more generally used.

*Iris, Peonies and Phlox are three of the very best of hardy Perennials, and usually are found in every garden. In all three, but especially in the Phlox, there has been*



Larkspur, *Delphinium*

great progress during the last few years and a few of the newer varieties of each should be tried. In planting Peonies the mistake is frequently made of setting them too deep. The "crown" of the clump should be only two inches or so below the surface. Oriental Poppies (*Papaver Orientale*) make one of the most gorgeous displays of anything that can be planted in the hardy border and a few should be included in every garden collection. Of the several Primroses available, perhaps the finest is *P. Veris Superba*, a sort with giant flowers of a bright canary yellow. They bloom very early in the Spring and should if possible be given a semi-shaded position. Besides the above there are many others, mention of which there is not room for here, but which the careful gardener, adding a few plants at a time to his ever growing collection, will sooner or later be interested to try.


Among the Perennials and Biennials which may be sown in the Fall and carried through the Winter to advantage with slight protection, are Pansies, Forget-Me-Nots (*Myosotis*), and English Daisies (*Bellis Perennis*). Do not fail also to try some of the Violas of Tufted Pansies (*Viola Cornuta*) which while they are not as large as our better known Pansies, are desirable on account of their cheerful colors, long flowering and profuse bloom.

Among the Annuals, which may be sown now to advantage, as they will get an earlier and a stronger start in the Spring, are Delphiniums (the Annual sorts), California Poppies (*Escholzia*), Sweet Peas, Adonis (the Annual) Silene or "Catch-Fly," and the always attractive Annual Poppies.



Perennials lend themselves effectively to terrace planting





# TABLE OF HARDY PERENNIALS FOR FALL PLANTING

COLOR	SEASON	NAME	LOCATION	HEIGHT
Blue	June	.....Aconitum (Monkshood).....	Less Sunny	3-4 ft.
Various	May-July	.....Aquilegia (Columbine).....	Sunny	12-24 in.
Blue	Through Summer	.....Alkanet (see Anchusa).....	Less Sunny	4-6 ft.
Blue	Through Summer	.....Anchusa (Alkanet).....	Less Sunny	4-6 ft.
White to Deep Pink	August-October	.....Anemone.....	Less Sunny	1-3 ft.
Blue	July-August	.....Bellflower (Platycodon).....	Sunny	1-2 ft.
Purple	June-July	.....Blazing Star (see Liatris).....	Sunny	2-3 ft.
Pink and White	May	.....Bleeding-Heart (see Dicentra).....	Less Sunny	2 ft.
White	July	.....California Tree Poppy (see Romneya).....	Sunny	3-6 ft.
White-Blue-Pink	June-July	.....Campanula (Canterbury Bells).....	Sunny	1½-3 ft.
White-Blue-Pink	June-July	.....Canterbury Bells (see Campanula).....	Sunny	1½-3 ft.
Scarlet	August-September	.....Cardinal Flower (Lobelia).....	Less Sunny	1½-2 ft.
White-Blue-Yellow	Through Summer	.....Centaurea.....	Sunny	2 ft.
Various	September-November	.....Chrysanthemum.....	Sunny	1-3 ft.
White	May-July	.....Columbine (see Aquilegia).....	Sunny	1-2 ft.
Yellow to Orange	May	.....Convallaria (Lily-of-the-Valley).....	Less Sunny	6-10 in.
White-Blue-Pink	September	.....Day Lily (see Hemerocallis).....	Less Sunny	3 ft.
White to Red and Purple	Through Summer	.....Delphinium (Larkspur).....	Sunny	2-5 ft.
Pink and White	Through Summer	.....Dianthus (Sweet William).....	Sunny	1½ ft.
White	May	.....Dicentra (Bleeding-Heart).....	Less Sunny	2 ft.
White-Pink	May-July	.....Dictamnus (Gas Plant).....	Sunny	2-3 ft.
Pink-White	June-July	.....English Daisy.....	Sunny	4 in.
White	June-July	.....Foxglove.....	Sunny	3-5 ft.
White	July-August	.....Funkia.....	Less Sunny	½-2 ft.
Yellow	May-July	.....Gas Plant (see Dictamnus).....	Sunny	2-3 ft.
Yellow	July-August	.....Golden Glow (see Rudbeckia).....	Sunny	3-6 ft.
Yellow to Orange	July-September	.....Helianthus (Sunflower).....	Sunny	2-10 ft.
Lilac to Blue	September	.....Hemerocallis (Day Lily).....	Less Sunny	3 ft.
Rose-White	May	.....Hepatica.....	Less Sunny	4-6 in.
White-Yellow-Blue	July-August	.....Hibiscus (Marsh Mallow).....	Sunny	4-6 ft.
White-Blue-Pink	May-July	.....Iris.....	Sunny	1½-2½ ft.
Purple	Through Summer	.....Larkspur (see Delphinium).....	Sunny	2-5 ft.
White	June-July	.....Liatris (Blazing Star).....	Sunny	2-3 ft.
White-Yellow	May	.....Lily-of-the-Valley (see Convallaria).....	Less Sunny	6-10 in.
White-Blue-Pink	July	.....Loosestrife (see Lysimachia).....	Sunny	1½-2 ft.
White to Red	June	.....Lupin.....	Sunny	1-2 ft.
White-Yellow	June-August	.....Lychnis.....	Sunny	1-3 ft.
Rose-White	July	.....Lysimachia (Loosestrife).....	Sunny	1½-2 ft.
Blue	July-August	.....Marsh Mallow (Hibiscus).....	Sunny	4-6 ft.
Various	June	.....Monkshood (see Aconitum).....	Less Sunny	3-4 ft.
Various	May-October	.....Pansy.....	Sunny	6 in.
Blue	July-September	.....Phlox, Perennial.....	Sunny	1-5 ft.
Various	July-August	.....Platycodon (Bellflower).....	Sunny	1-2 ft.
Primrose-Yellow	June	.....Poppy, Perennial.....	Sunny	2 ft.
Primrose-Yellow	May	.....Primrose (Primula).....	Less Sunny	6 in.
White	May	.....Primula (see Primrose).....	Less Sunny	6 in.
White	July	.....Ranunculus.....	Less Sunny	6 in. to 3 ft.
Yellow	July-August	.....Romneya.....	Sunny	4-6 ft.
White-Yellow-Pink	May-June	.....Rudbeckia (Golden Glow).....	Sunny	3-6 ft.
White-Rose	May	.....Saxifrage.....	Less Sunny	8 in.
Blue	July-August	.....Spirea.....	Less Sunny	3-5 ft.
Yellow	July-September	.....Stokesia.....	Sunny	1½-2 ft.
White to Red and Purple	Through Summer	.....Sunflower.....	Sunny	2-10 ft.
White-Pink	May	.....Sweet William (see Dianthus).....	Sunny	1-1½ ft.
Yellow to Orange	May-August	.....Trillium.....	Less Sunny	8-10 in.
Yellow-Orange-Red	Late	.....Trollius.....	Less Sunny	2-3 ft.
Pink-Rose	July-October	.....Tritoma.....	Sunny	2-3 ft.
Blue-Purple	July-August	.....Valerian.....	Sunny	1-2 ft.
Blue	May	.....Veronica.....	Sunny	1-1½ ft.
Violet-White	May	.....Vinca.....	Less Sunny	Creeping
		.....Violet.....	Less Sunny	4-6 in.





The garden front of the country house of Mr. Thomas H. Kerr, near White Plains, New York

## A Country House of the Villa Type

By Henry F. Mathews



THE prospective builder of an out-of-town house is apt to approach its planning by carefully studying the various types of building, examples of which are available. A bewildering variety of styles are well represented so that one may compare the beauty and advantages of an English manor house of the days of Queen Elizabeth with the desirability of a French chateau of the XVIII century, and the advantages of both these, and many other types, may be weighed against those of the various American Colonial styles.

Many particularly beautiful country houses are being built after the Italian villa type, more or less modified. This manner of building lends itself wonderfully to American conditions and especially to our American climate with its excessive heat of Summer. This style of architecture originated in a land where provision must be made for homes which offer cool and shaded interiors from the fierce heat and glare of an Italian Summer and much the same quality is desirable in a country home to be occupied during the heated months of an American year. Moreover, the villa type seems to be equally suitable for a very large residence and for a cottage of modest size, and it may be built of materials of widely different kinds and cost, including almost everything from shingles to marble.

The vogue of building with concrete and stucco in various forms has no doubt increased the popularity of the Italian style for such construction is especially suited to broad wall surfaces and the rectangular

fenestration which enter so largely into this type of designing.

Near White Plains, New York, is the country residence of Mr. Thomas H. Kerr, a particularly happy and pleasing example of the use of Italian models adapted to American conditions, for its interior is so cleverly arranged that it affords space and the ample variety of arrangement necessary for comfort during the Spring, Summer and Autumn when out-of-door life is to the fore, leaving nothing to be desired. White Plains is a pleasant old town about which cluster many associations of revolutionary days. It has the advantage, moreover, of being reasonably close to New York and upon the outskirts of the town are many country homes of the first importance. The home of Mr. Kerr includes grounds of sufficient extent to entitle it to be called a farm even though its activities do not include all of those which are popularly supposed to belong to farm life. Within these spacious and ample surroundings, Messrs. Albro & Lindeberg, the architects of the estate, have placed a beautiful home which many people consider one of the very best of the long list of successful country houses which these clever architects have designed.

The residence and its immediate dependencies are arranged in one compact group where the broad and very graceful expanses of roof are dominated by well-placed and very carefully designed chimneys. The planning of the estate provides for the placing of the garage somewhat close to the house, and by arranging the space between as a service yard walled in by a stucco wall about eight



The terrace





The library, showing entrances each side of the fireplace, into the living-room

feet high what might otherwise be made a rather commonplace detail becomes the means of adding a note of strength and dignity to its surroundings.

The highly picturesque exterior of the house is due partly to its size and partly to the effective arrangement which emphasizes the main entrance to the house and distributes its bulk symmetrically, but chiefly to the placing at either end of the house an enclosed loggia which increases greatly the apparent size of the structure. The walls themselves are of gray rough cast stucco with trimming of ivory and blinds which are painted dark green at some of the windows. It is not often that a country home possesses an entrance more beautiful and distinguished than that which is the chief doorway of this White Plains home. The elevated platform from which it opens and the steps which lead up to it are of brick laid in white mortar. Over the doorway itself is placed an arched hood, paneled within and supported upon corbels which are also paneled. The semi-circular space against the wall and within the hood is filled with a fragment of wrought iron of rich black which is strongly silhouetted against the gray of the stucco over which it is placed. Just below is the door itself which is also paneled, and which bears a heavy iron

knocker. At either side are bay trees, and tall slender evergreens planted against the walls and in the angles of the building contribute to the highly distinguished effect.

Upon passing the main entrance with its arched hood and iron knocker, one enters a small square entrance-hall where to the left are placed the main stairway and the corridor which leads directly to the service part of the house and just ahead one steps down into a great broad living-room, where, upon one side, there are three casement windows which open directly upon the brick-flagged terrace which is one of the chief characteristics of the house. At the far end of the living-room there is the fireplace with its old Italian mantle—open timbers support the ceiling and the walls are covered with grass cloth from Japan, which, with its rich rough texture, supplies a wonderful background for whatever may be hung against it.

A study of the floor diagrams will show the relative position of library and dining-room upon either side of the living-room, and so connected by doorways at either side of the chimney breast, that the three rooms become one long suite. The walls of the library are faced with paneled wood of a dark tone, and in the dining-room walls very simply paneled and painted, a deep ivory creates a



The dining-room





End of the living-room, showing entrance to the hall

beautiful background for exceedingly graceful and simple mahogany furniture.

The full architectural and decorative importance of the enclosed loggias at the ends of the house is more fully realized when one views them from the garden front. Placed as wings and at right angles to the main structure, they greatly extend the breadth of the house and by their broad horizontal dimensions they add materially in emphasizing the low broad aspect of the building. One of the loggias opens from the library, and forms a living-room which becomes semi-out-of-doors during the Summer, when its windows open at either side upon lawn and terrace, and which just as easily may become a Winter garden flooded with sunshine during the bleak months when a spot of this kind arranged with rugs and growing palms may be so attractive. Another loggia opens from the dining-room and its possibilities as a Summer dining-room may be readily appreciated.

The space between the two loggias and the house itself becomes

a kind of courtyard, elevated above the surrounding lawn and enclosed by a retaining wall of stone against which is banked a riotous profusion of flowering plants. This little courtyard and its surrounding terrace is one of the most beautiful examples of careful planning known.

At the center and directly before the house, there is a shallow pool edged about with brick, where white or purple Lilies and their broad leaves float lazily beneath the Summer's sun. Brick paths enclose squares of grass clipped to a velvety green and low edging of box encloses borders filled with every variety of floral magnificence.

To heighten the Italian effect of courtyard and terrace, old terra cotta oil jars are placed at intervals upon the low retaining wall, tall conical bay trees grow in wooden tubs and the windows which open from the loggias upon the brick floors of the terrace are framed in with strands of living green which reach from the ground and twine about the carved rams' heads which lend an added note of Italian antiquity to the various surroundings.



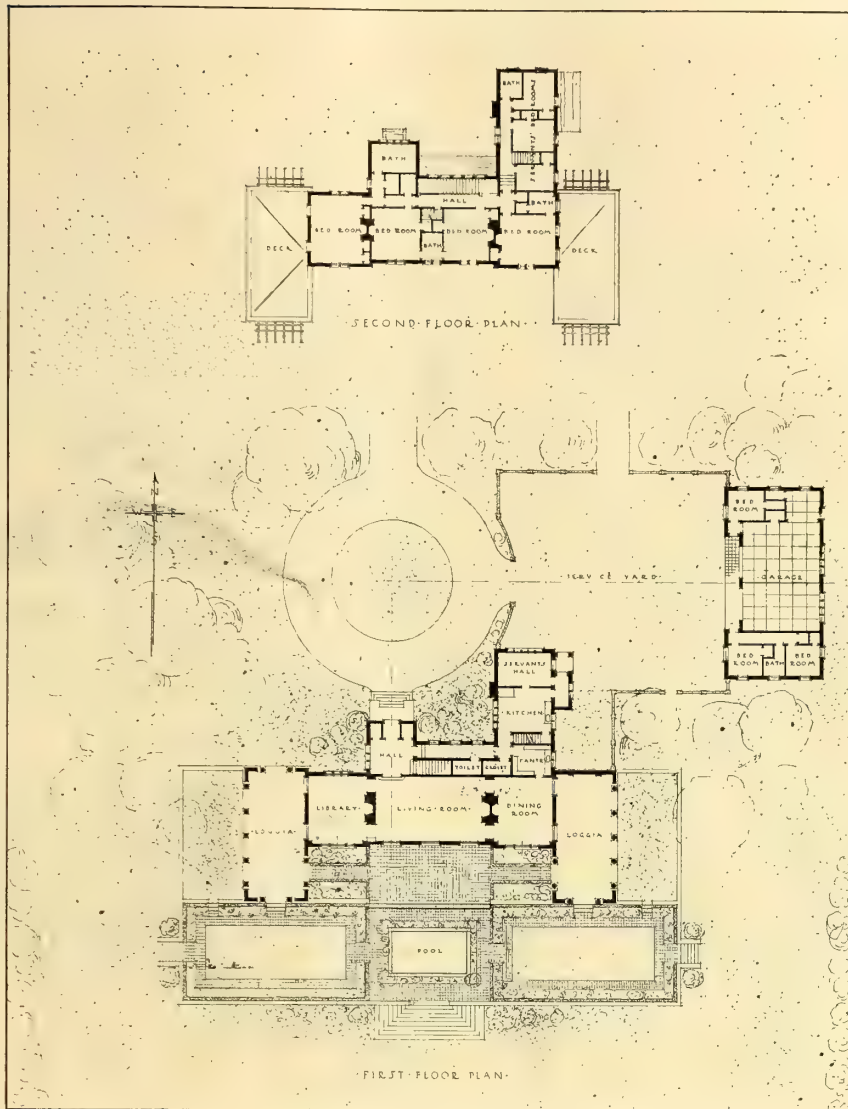
The living-room



Upon the upper floor of the house the arrangement is that which obtains in every well-ordered country home and here the unusual breadth of the house makes possible the placing of all bedrooms so that they face the courtyard and terrace. The number of bedrooms for servants which the home contains is increased by others which are placed in the garage which, as has been said, is built close by the house itself.

It would be difficult to imagine a country home of greater beauty and refinement than this beautiful place, settled beneath its old trees and surrounded by its broad expanse of lawn. Viewed from any direction the house presents a wonderful example of consistent and careful planning and an attention to the many tiny details of designing, furnishings and arrangement of plants and shrubbery which contribute so largely to the successful result of the entire estate.

Seen upon a day in the Summer or the early Autumn the terrace or garden front of the house presents a vision of beauty never to be forgotten. The space just outside the long French windows of the living-room is flagged with brick; just beyond lies the shallow pool with its wealth of Summer vegetation and a flight of brick steps descend from the terrace to the lawn where a great variety of old fashioned hardy plants are banked against the stone of the stone



Plans of the Kerr house

wall which encloses the terrace and separates it from the surrounding lawn.

With the rooms for servants and also the various domestic departments placed in a wing to themselves and somewhat apart from the house itself, the mechanism of the estate is concealed and screened from being unduly in evidence.

Much of the interest of Mr. Kerr's country home is due to the skill with which the architects who planned the residence and its furnishings have chosen just the spot upon the grounds where it seems that the house should be placed. One enters the estate through a gateway, designed in the tasteful and simple Italian villa style in which the house itself is built and the carriage drive which winds through the grounds ends in an old fashioned circle before the main entrance. Just at hand is also the entrance to the service yard upon which

opens the garage, both the garage and its surroundings being enclosed, as has been said, by a high wall. The placing of these necessary service quarters in this somewhat unusual position has resulted in a rather quaint and picturesque effect and has made it possible to place the surroundings upon the other sides of the house without reference to the minor buildings which so often interfere with the carefully arranged plans for the grounds of a countryhome.



Entrance front of the Kerr house





The house of Mr. N. Comes, Jr., and house of Mr. C. C. Fay, at Hasbrouck Heights, New Jersey

## Building a House in the Autumn

By O. J. Gette



THE general impression prevails at large that the best time or season in which to build a house is in the Spring and Summer time. The general supposition, and rightly, is, that the seasons are accompanied by prevailing good weather. There are, however, a number of points that enter into the consideration of the problems of building a house that are generally overlooked. Owing to the fact that most people prefer to commence building in the Spring, contractors and builders are naturally very busy at this season of the year, and in consequence there is a great demand for competent mechanics at a time the supply is not equal to the demand.

The general tendency of the present day to rush things very often finds one confronted by workmen who appear to have skipped their apprenticeships and who, barely able to drive a nail and use a saw, assume the dignity of calling

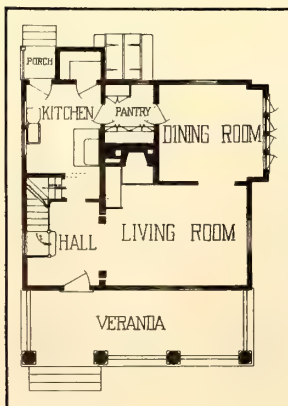
themselves carpenters, but without any true knowledge of this trade. Many times, in consequence, a person employed in building a house is compelled to

take on a number of men who are more or less incompetent. In the Fall when work is not so plentiful, the builder can choose his employees with better results, though, of course, if he is a large contractor he will have a number of mechanics steadily employed the year around.

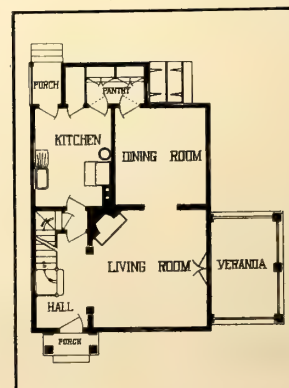
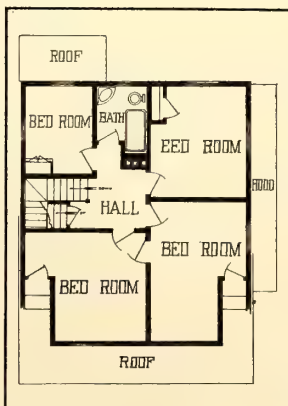
A house started in the early part of October has a great many advantages over one begun in the Spring. October offers the home-builder sufficient time to erect the foundations or even upper part if that is built of masonry, before real cold weather commences. The frame can be erected, the house properly enclosed, and the furnace or boiler set. There is nothing better for thoroughly drying out the building generally than artificial heat. The progress may not be quite so rapid, but the results obtained will be much the better.

Plastering can continue, and even that, in most cases, will be better for being dried with artificial heat, as the

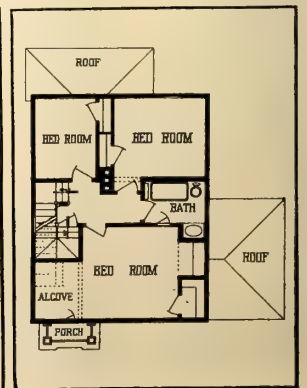
process of drying is much slower. In the Summer time the excessive heat and the building being left more open, exposing the plaster to any winds will dry the



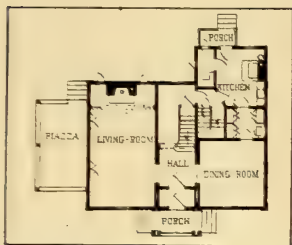
Floor plans of the Comes house



Plans of the Fay house







Parsonage first floor plan

work more cheaply. The reason for this is that, as stated before, good mechanics are not plentiful, and the employer wishes to keep his good men, so that he can be prepared at any time, should an influx of work appear, to distribute his good men among his different jobs, and the results of poor workmanship owing to taking on incompetent help will be minimized.

By commencing to build in the country in the Fall, it will be possible to get the surrounding grounds into much better and quicker shape than when finishing in the Fall or late Summer. Very little is then done. Completing in the late Winter or very early Spring gives one plenty of opportunity to properly prepare the grounds for laying them out and getting shrubbery and trees planted, so that the house may seem part of its surroundings.

The selection and purchase of a site for building of the house is naturally the first step. If one have the selection of a number of sites of nearly equal attractiveness the exposure of the house should be the deciding factor. Plots with a southern or eastern exposure are in greater demand than those with a northern or western frontage. Frequently the mistake is made in buying property that careful restrictions are lacking, and many a promising development at first was later ruined by inroads of an undesirable character. When buying your own plot it would be a wise idea if you are financially able to purchase adjacent property on both sides, as a future protection or to sell to a friend whom you would like to settle near you. The matter of the healthfulness of any site should

plaster much too fast, and the result will be a great number of cracks more or less small.

The great item of expense also enters in on the subject of building in the Fall. Owing to the work becoming scarcer at this time, contractors, in order to keep their

organization intact, will estimate

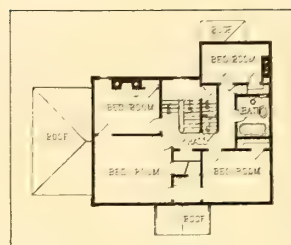
be governed by common knowledge and need not be gone into here. After you have bought your ground, don't be in too much haste to commence building. It should be stated here that in the selection of an architect, claims of acquaintanceship or solicitation on the part of an architect should not be con-

sidered. Experience in house building and the artistic quality of his finished work should be the guiding factor.

A local architect, if he has the proper qualifications, should give you better service, other things being equal, as he is acquainted with all local conditions, and could probably give you more superintendence. The architect should be given plenty of time in which to study and prepare his preliminary sketches. The sketches usually consist of the plans of each floor and a perspective sketch of one or more elevations of the exterior. Before these sketches are given you the architect has made a number of rough sketches, as only by continuous study of the problem in hand, and every new building is another problem for him to solve, can the best results be accomplished by him. The preliminary sketches having been accepted by the owner, no doubt after changes more or less in number have been made to finally satisfy him, the preparation of the working plans and specifications is the next step.

When you start out to build, you must give some consideration to the material you desire to use for the walls of the building. Stone, brick, concrete, hollow tile or frame will take up your attention right at the start. Furthermore, this little study of materials should be accomplished before you start your plans.

The working plans are usually made to the scale of a quarter of an inch to the foot. It is also an excellent idea for your architect to have the more important interior details made at a larger scale and incorporated with the other plans, as it will permit of closer estimating by the



Parsonage second floor plan

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Parsonage of the First Presbyterian Church, Ridge Road, Rutherford, New Jersey





House of Mr. George F. Parker, Hasbrouck Heights, New Jersey

bidders rather than to attempt to describe everything in the specifications. As to the question of cost, tell your architect frankly the amount you wish to spend. The owner of course, and it is only too often done, cannot ask the architect to design a house of certain dimensions containing a stated number of rooms and be built of materials designated by the owner, and also fix the cost of the work.

A great amount of trouble has arisen between architects and their clients in house building over the ever-present question of the cost. The trouble is partly due to the fact that many people appreciate of the beautiful, desire houses a great deal better than they can afford, or they judge by the cost of the house that has been built, forgetful of the fact that it was built a number of years ago, when the cost of materials and labor was considerably less. The equipment of houses has also been very much improved, which all helps to increase the cost.

An owner should familiarize himself with the plans and specifications, carefully reading over the latter, as a thorough understanding of what they contain will materially lessen any possible friction between the owner and the architect. It will eliminate any question of a possible something an owner thought was included in the plans and specifications.

In proceeding to get estimates, the question of who to have estimate on the work is a very important one. The list of contractors should be carefully selected. They should be of an average as to their work and reputation. It is a mistake to think that because you employ an architect he can take any builder and have him produce a building of equal quality, and the most conscientious superintendence cannot make an unscrupulous or cheap builder do good work. The most carefully drawn plans and specifications are then of no avail. Many times a low bidder has overlooked something in estimating on the work or later on finds that he estimated too low, so that there is no profit in the work for him; as a consequence he may lose all interest in the work and the house is liable to suffer for it, so a too great disparity in the estimates should be thoroughly investigated.

After the estimates have been received and the owner desires to go ahead, a contract should be drawn.

The contract should be in writing; there are printed forms in general use which cover most conditions.

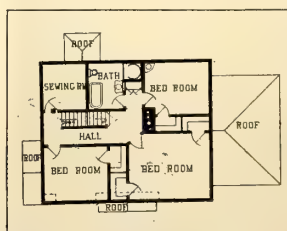
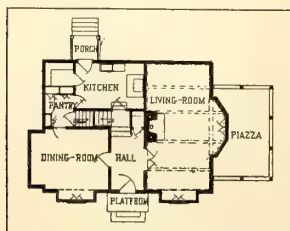
The next step is to stake out the building on the site. The best way is to have a surveyor make a map of the property showing the grade lines, that is, the different levels of the ground at fixed points, and showing the location of any trees.

The right location on the property is a very important step. The question of driveways, of the nearness of future neighbors, the preservation of trees, and the general view, must all be taken into consideration. A house should be set as close to the ground as practicable; of course, due allowance must be made for flow of water, and proper lighting of the cellar.

Setting a house close to the ground with a proper planting scheme around it gives it a homelike appearance. Care should be taken at this time, to see that the excavated material from the cellar is taken away at once from the premises, provided, of course, it is not needed for filling. The ground around the building should be roughly graded, so that the work may not be hindered, especially as later on in freezing time it will be almost impossible to have the ground moved—likewise, it will also hold the water around the foundation walls.

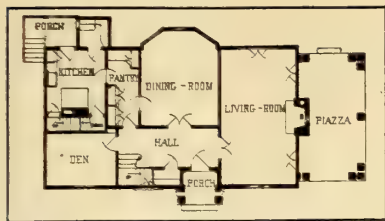
It behooves the builder to get his foundation walls and if the building is of wooden construction, the frame up, and the roof on, so that the work can go on uninterruptedly during the Winter weather.

Of course as soon as the roof is on it is a good idea to get the window openings closed with temporary sashes, as the work can then proceed in the interior, such as setting the partitions, getting the rough plumbing and heating pipes in, so that the lathing can then be done. During the time of plastering even when the weather is below freezing outside, the windows should be partly opened during the day, so that the air may circulate through the different rooms, as it will



First and second story plans, Parker house





First floor plan, Benedict house

may cause a great deal of damage to the plaster. When the plastering is done, don't be in too much of a hurry for the trim or finished woodwork of the interior to be erected. The plastering should be thoroughly dry before any woodwork is applied. The mistake is often made by a great many that when the plastering is about dry the furnace or boiler fire is not kept up regularly, if at all. The work of putting on the trim is greatly facilitated and benefited by having permanent heat during the progress of the work.

The cost of supplying fuel is a small and insignificant item when the great beneficial results from its use are considered. Even should one not desire to move into the completed house in mid-Winter it is a good idea to continue the heating of the house, as in a house all closed up water will condense to such a degree that it will stand in great rows of beads on the walls, trim, doors and windows and the effect of this is very bad.

A word here on substantial construction should not be amiss. Even in the inexpensive house, the structural timbers should be of a size to more than fully do the work. An illustration of this and it only happens too often is the use of floor beams, which though they may safely carry all the load required will even vibrate when walking across the floor. This will crack the plaster ceilings and eventually the fallen ceiling is the result. It is also a very good thing to have all stud partitions bridged and a fire-stop built in at each story. The State of New Jersey has taken a big step forward in that all municipalities even the smallest can enact a building code or ordinances regulating the construction of all kinds of buildings, and providing for the systematic inspection of all new buildings under construction. Although this law has only been in effect two or three years most of

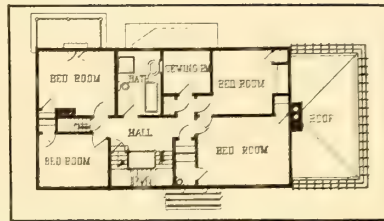
greatly assist in the drying of the plaster, as the circulation of the fresh air helps to get rid of the moisture from the plaster. It is understood that constant heat should be provided, as neglect in this particular

the municipalities of the New Jersey suburban zone have enacted building codes. At first there were some objections by the possibly ignorant or unprincipled builder to the more or less rigid regulations as the case may be, but the consequent good results obtained can only serve to work for the best interest of all the people. The possibility at the present day of being able to construct our country and suburban houses of unburnable materials has helped to a simplification in building construction and design, and the influence of this has become visible to a large degree. The simple way in which hollow tile and concrete can be used are becoming more and more familiar to the layman.

There is no doubt that the number of interesting and well designed houses is increasing, and what is more gratifying that we find this among the builders of small homes to an ever-increasing number. A good number of promoters and developers of suburban real estate are beginning to feel that it is poor economy to build houses unless they have been designed by an architect of proven ability in the designing of the country home.

In selecting a design for the exterior of one's home it should be recognized that the design must fit the local condition, and fortunate indeed that the architect of homes enjoys a great opportunity in this country. There are so many materials to choose from, and he is not limited or confined to a single style. Every new house confronts him with a new problem, the demands of families differ in many respects in their requirements of room and necessary comforts, and happy to say that the popular taste is constantly improving, and with our better architects showing a constantly increasing feeling of restraint in their work.

The modern house is also remarkable, for what may be called the pictorial treatment of the interior and this treatment is exploited more and more by architects. A good vista or view in a house strongly stimulates the imagination.

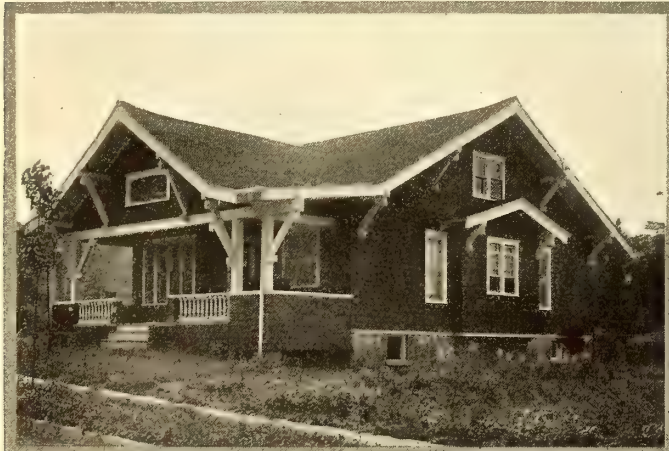


Second floor plan, Benedict house



House of Mr. E. F. Benedict, Hasbrouck Heights, New Jersey





TYPES OF HOUSES  
BE CONTEMPORARY  
BUILDING. THE  
PHASE OF ELECTRICITY  
IN THE FALL IS  
CONSTRUCTION  
TO COMPLETE  
FORE COLD WEATHER







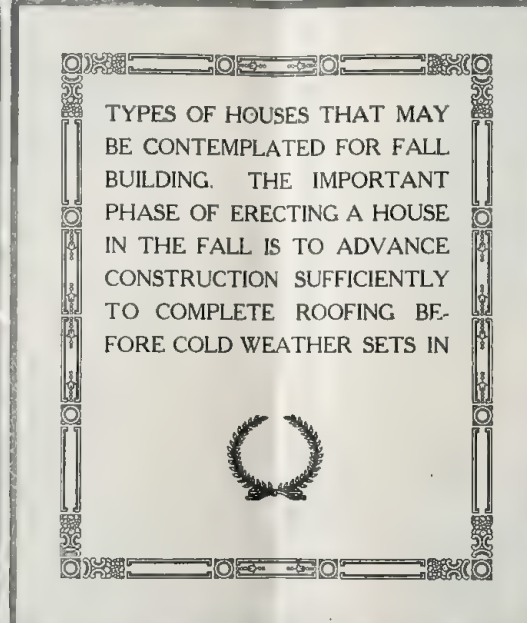
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A grouping of Golden Jonquils in the garden border

## Planting the Bulb Garden

By Norman H. Loring

Photographs by Nathan R. Graves



BULBS are one of the most neglected of the garden's opportunities. Not because they are not appreciated, for their appeal is quite universal, but because their culture requires forethought—careful planting, and some work, many months before there will be anything to show for it except the gardener's joy in anticipation—and that, by the way, is no inconsiderable reward. The knowledge that you now have your dozens or hundreds, as the case may be, of the most beautiful Spring flowers tucked safely away in the soil, snugly protected and awaiting only the first warm days to brighten and gladden your home world is in itself a very good Winter's dividend on your small investment of cash and time.

The cheerful, daring little Snow Drops and Squills, welcome harbingers of the return of the season of life; the smiling Crocuses turning their many colored cups upward to drink the first drafts of the year's golden sunshine: Daffodils "that come before the swallows dare and take the winds of March with beauty"; Golden Jonquils and heavy-scented Hyacinths—all these, if you would see them at all next Spring, will require your attention this Fall; and if you would see them as they should be seen, so planned as to have them massed, or bedded, or scattered about so that they fit harmoniously into the general scheme of the place, and yet each bulb tells, they will require your careful consideration now. The earlier you can get in your bulb order the better, but before you order, your bulb planting should be carefully thought out and planned, to insure best results.

When buying bulbs, not only order as early as you possibly can, but get the best bulbs you can find, if possible selecting them personally; although it is much better to order by mail from some large house which imports its own bulbs directly than to trust to the questionable products of some hardware store or small seed-store in a small city or town. The bulbs should be solid, firm and plump, and as even in size as possible; the "best" does not mean necessarily either the high-priced new sorts, nor the largest, the "mammoth" or "gigantic" sized bulbs, but it does mean the best grade regardless of price, and standard named sorts rather than mixtures. In fact, the latter will even more frequently give satisfactory results. In making the first planting of bulbs that are to remain in the ground from year to year, it is a good plan to use some of the smaller size along with the first sized ones, as these will then be in their prime when the others have passed and before the new offsets formed have become fully developed.

In speaking in the ordinary, perhaps narrow, sense of the word, most bulbs cannot be used to best advantage in *garden* planting, although they are still largely utilized for this purpose. Happily that abominable atrocity of making a gaping wound upon a beautiful and smooth lawn by inflicting upon it a crescent or star or circle or some other even more incongruous geometrical design, composed of alternate streaks and spots of red and blue and pink Hyacinths or Tulips, is growing rapidly out of practice; but the whole place should be your garden, an integral composition, and in such a fixed picture all of the bulbs may be



and should be used as most effective details; also in long narrow borders, and especially against a background of shrubs and hardy flowers or against the wall or veranda of a house, they are not only quite permissible but quite charming. But on the whole the more naturalistic the effect you can obtain the better it will be. Bulbs such as Tulips, which should be taken up every year, may well be used amongst shrubs such as Roses or among hardy Perennials which bloom in a later period of the season; but less annual care will be required and on the whole more pleasing results obtained if some of the hardier things, such as the Narcissi, can be "naturalized," and especially so if the place be so fortunate as to possess some pond or stream or other shaded nook or corner or long curve where the "naturalizing" can be made to look absolutely natural. For this purpose too, the hardy Lilies which bloom later in the Summer and need practically no attention are very valuable.

Do not be afraid to look over your own place; and in solving your problems and in making out your bulb order, to depart radically from what you may have done before or what your neighbors may be doing. Five dollars' worth of bulbs placed judiciously about the grounds will make a more striking and noticeable effect than thirty dollars' worth, massed in a few splotches and contortions to "knock your eye out"—to say nothing of the fact that they will be in infinitely better taste.

Of course, bulbs will do better in some soils than in others, but they will do well in almost any soil which you



Bulb bed, showing Hyacinth bulbs in position for planting

*sary for success with bulbs*; no matter how finely worked or rich your soil may be, if it is so placed or of such a character that it will remain water-logged after a heavy rain or during the Winter, failure is pretty certain to result (some "bulbous" plants, however, such as Iris, will do very well in low wet positions). If the drainage is not good naturally, it must be made so artificially, and this is the first step to be taken. Where a limited number of bulbs are to be set, drainage may be very quickly and certainly secured by making the holes for the bulbs extra deep and depositing in each a handful of coarse sand or cinders before placing the bulbs. The soft, true bulbs such as the hardy Lilies should have two or three inches of sand beneath them and if the soil is at all likely to be wet it should be brought up about the sides as well.

Bulbs not only need to be protected from moisture but from contact with manure, especially if it is at all fresh. If the soil contains much manure a little sand around the bulbs will answer for this purpose, as well as that of drainage. If the soil needs enrichment at the time of planting, it is

are likely to encounter; especially those bulbs which are frequently replaced, for the grower of the bulbs has already stored up in it enough energy to produce flowers for a couple of seasons; in fact, you will find upon cutting such a bulb through from the top to the bottom, the miniature "cross-section" of the complete flower which is to be thrown up the following year.

But the question of soil must not be confused with that of situation; *thorough drainage is absolutely neces-*



The Crocus is one of the most attractive bulbs for naturalizing



much safer to do it with a mixture of bone-meal and bone-flour, the latter, being in a very fine condition, yielding quicker results than the former.

Another important point to be taken into consideration is the proper depth at which to set the bulbs. In this as well as in most garden matters no hard and fast rule is possible, but as a general thing the top of the bulb after planting should be from one and one half to two times as far below the surface as the bulb is thick through. It will be safe to follow this rule unless some other and more specific directions are given in the catalogue from which you are ordering. Where bulbs of one color and of one variety are used in mass, it is desirable to make the season of bloom as long as possible, plant some at this depth, and some an inch or so shallower or deeper.

Where a formal bulb garden is being made, and especially where different kinds of bulbs of several varieties are being arranged so as to afford a long succession of blooms, and they have to be put in at different depths, it is a very good plan to make the bed several inches lower than it is to be when completed, and lay out the bulbs which are to go deepest in their respective positions, put on an inch or so of soil and then lay out the next layer and so on, until the bed is completed to the top. Each layer should be firmed down with the back of a spade before putting in the next one.



Tulip border

week in September till the first week in November. (The dates vary, of course, in both the locality and the season.) The idea of this is to induce as strong a root growth as possible without danger of enough top-growth being made to be injured when cold weather sets in. It is natural for all these bulbs to make this root-growth during the cool Fall weather with little or no corresponding growth of leaves. The hardy Lilies such as *Auratum* and *Speciosum*, may be planted in late August or September. Last Autumn was so prolonged and so warm that many bulbs, even in December and the first part of January, made top-growth to such an extent that when hard weather finally did set in, they were more or less injured. But as there is no way of foretelling what the season is going to be, the best that one can do is to take the average for his locality and go by that.

After the first good hard freeze, and before the ground has had a chance to thaw out again, is the best time for putting on the necessary Winter mulch which in cold sections should consist of three or four inches of dry leaves or some similar material such as bog-hay. Where the Winters are not very severe, pine boughs will answer the purpose just as well and are also more convenient to use. The idea of the mulch, in any case, is not to shut out the cold, but to prevent the alternate freezing and thawing which, if the ground is not shaded from the direct sunlight, is otherwise quite certain to take place. Frequently, and especially in made-up beds, the result is that the ground "heaves" and the bulbs are injured or even actually unplaced. Then, too, without this protection they are apt to start into growth prematurely in the Spring. This mulch should be removed gradually—that is, in two or three layers—as the Spring begins to open up. If there is no objection to leaving part of the mulch upon the bed between the bulbs and the stems as they push up, it will be beneficial rather than the opposite to leave it there as a protection from the dry winds of later Spring.

Where bulbs are naturalized in the grass, no Winter mulching is necessary, as Nature looks after this in her own manner. In such cases, however, and where bulbs are left in the same place from year to year, it sometimes becomes necessary to separate the clumps. When this will be necessary depends largely both upon the varieties and upon the circumstances of soil, etc. It will be indicated by the blossoms getting smaller or gradually failing altogether, while otherwise the plants seem to be in healthy condition. The bulbs may be taken up either after they have gotten through blooming and the leaves have begun to turn yellow, in the Spring, or in October or early November. In the former case they may be cleaned off, after drying, and stored in some cool, dry place during the Summer, and planted out as you



A naturalized group of Narcissi



would new bulbs in the Fall season.

Bulbs which are naturalized in a lawn which is to be kept closely cut, frequently fail because the leaves, after the plants get through blooming, are cut before they have a chance to ripen up, which is indicated by their turning yellow and dying down. Under such circumstances the lawn-mower should not be used until the bulbs are fairly well ripened, as the complete growth of the leaves is essential to the full development of the bulbs in storing up food for next year's flowering.

The flower stalks, if the flowers are wanted for use in the house, may be cut just as soon as the bulbs begin to open, and even where they are left to flower where they are, the flower-stalks should be cut off as soon as the blooms begin to go by.

For the above reasons Snow-drops and Squills are much the most satisfactory bulbs for naturalizing in the lawn. They bloom very early and are well ripened up before it is necessary to begin to use the lawn-mower. Furthermore, their delicate flowers, born on frail stems, need the background of turf beneath them in place of bare earth. When Crocuses are used, as they often are, the mowing of the lawn should be delayed until their leaves begin to die down.

As suggested above, it becomes necessary with some of the bulbs to take them up and replant every few years. With most of the hardy Lilies, this seldom, if ever, is necessary. In fact, disturbing them is injurious rather than beneficial.

Most of the bulbs, and especially the hardy Lilies, will be benefitted by having manure dug into the soil every year or every other year. But it must be old and thoroughly decomposed. If you can get old compost from a hot-bed or something of that sort it will be much better than manure. Bone-meal also may be used to great advantage, as there is no danger of injuring bulbs with it.

It is advisable to get your order for bulbs in as early as possible. In fact, if you have waited until the present time you should do it at once. Personally I always prefer to order by mail from a catalogue. The bulbs which one finds in a small seed-store or a hardware store one cannot be sure of and the varieties are usually rather limited. Even if you have access to one of the big seed stores, where the bulbs are imported directly, it is easier and more satisfactory to sit down and study out of the catalogue the things which will meet your requirements than to try to do it at the counter.

The most important groups of bulbs for Fall-planting for Spring flowers are Tulips, Hyacinths, and Narcissi,—the last including Daffodils and Jonquils.

Of recent years the class of Tulips known as Darwin has come into great popularity, and along with them the cottage garden or May-flowering Tulips. Both of these classes, however, are late bloomers and as the first flowers in Spring are highly prized on account of their earliness as well as for their other qualities every bulb garden should include some of the old-fashioned early tulips, among the best varieties of which is the Duc Van Thol section, with flowers of different



Darwin Tulips

colors, including scarlet, crimson, yellow, pink, white and variegated, red-striped-yellow and red-striped-gold. The Pottebakker sorts also come in scarlet, white and yellow. Vermilion Brilliant is an extra fine, rich brilliant scarlet; and Kaiser Kroon, growing to a height of fifteen inches, bright red edged with golden yellow, is in my opinion the finest of all the variegated sorts. Joost van Vondel White is an extra large and fine pure white. "Dragon" Tulips are grotesquely lacinated and fringed, and entirely distinct from any of the other sorts.

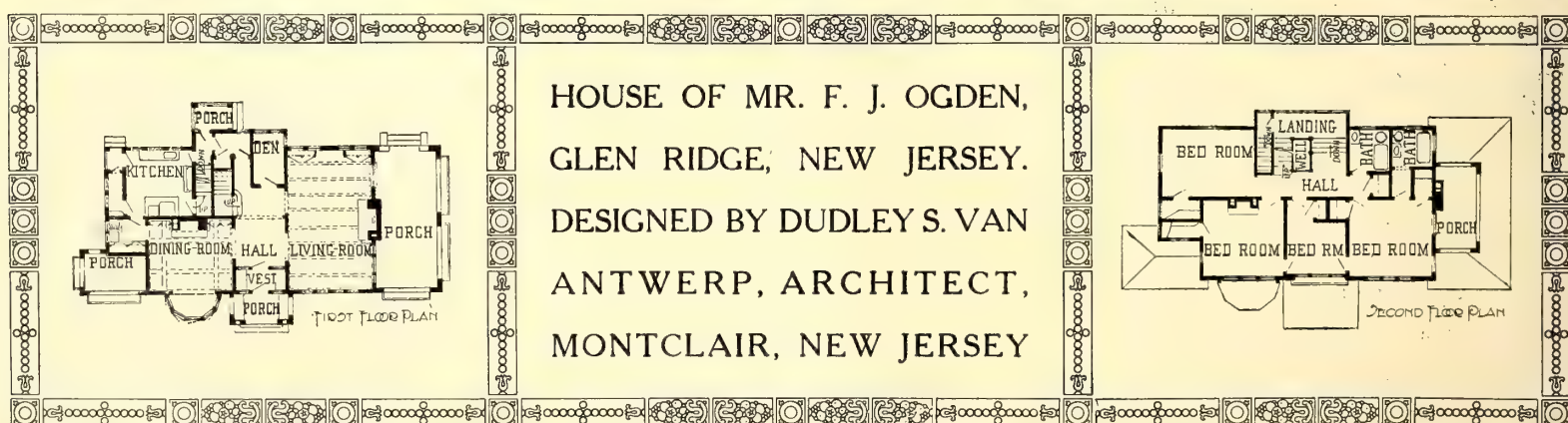
The list of good Hyacinths is almost without limit, and for little expense you can get a layout of any color or as many colors as you want. But why not try a bed or a border of one solid color for next Spring, and get away from the old idea of thinking that Hyacinths *must* be planted in "design" beds of clashing colors? If you cannot quite bring yourself to this at least restrict your planting to more harmonious contrasts, such for instance as L'Innocence, and Czar Peter, light lavender-blue.

Of the Narcissi there are a number of types all very distinct from one another;—the Giant trumper, the double Narcissus or Daffodil, the small-flowering or Jonquil, the "Poet" type, and the Polyanthus, or bunch-flowered sorts, all well known. But be sure you are picking out the *type* you want, when you order by variety. The Peerless or Star Narcissi, and the new Poetaz, are not so familiarly known.



Tulips grouped for mass effect









## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

### Collecting Old Samplers

By Lawrence Townsend  
Photographs by T. C. Turner



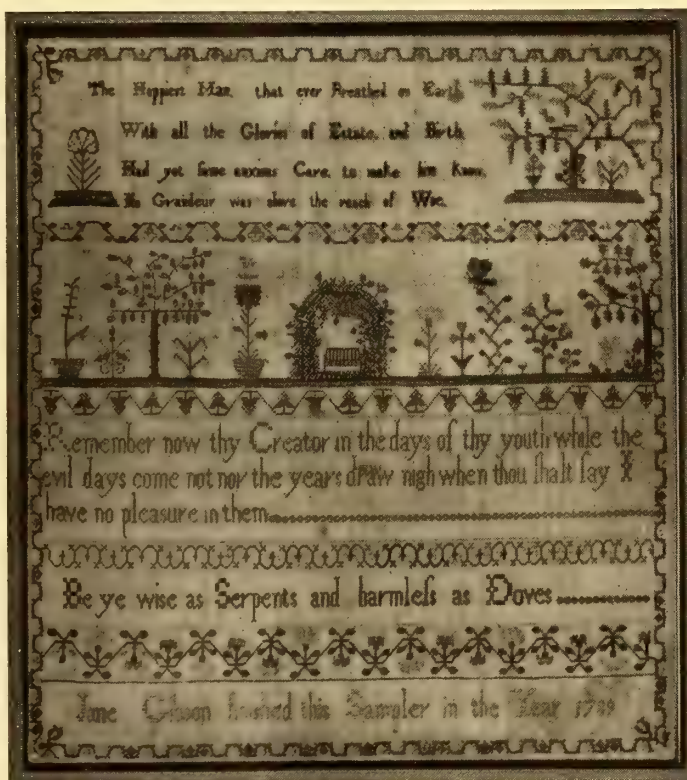
COLLECTING old samplers is one of those hobbies that supplies an unending source of satisfaction. The true collector finds great delight in "discovering" things and samplers are peculiarly the sort of treasures that are invested with the possibility of being discovered. Although they sometimes bring extraordinary prices at auction, one is just as apt to come across attractive old samplers in out-of-the-way places and to be able to acquire them for prices that are quite within reach of the moderate purse.

The making of samplers may be traced as far back as the seventeenth century, although they probably had an earlier origin. Of course, early samplers are rarer than ones of later date, although those dated later than 1835 are not as commonly met with as one would expect them to be. I will be sure that the

field over which the collector of samplers may roam is sufficiently broad to be interesting.

A large number of samplers were made during the eighteenth and early nineteenth centuries and many of these are extant, tempting the enthusiastic collector to make search for them.

Sentiment has done much to preserve these specimens of needlework so patiently wrought by the tiny hands of the little maids of generations and generations ago. One sees reflected in the early samplers something of the educational austerity of the era in which they were produced, for it could have been no cheerful task for little seven-year-old fingers to be stitching away at bothersome alphabets when the thought of play was in the mind. Many old-time samplers have suffered more or less from time's vicissitudes, however, careful restoration will work wonders with them, with even the most soiled and defaced examples, so skilful have the menders of old



An eighteenth century English sampler



An early French sampler showing a great number of stitches and lace inserts





Nineteenth century English sampler, 1802

An early Dutch sampler, 1706

linen and embroideries become by practice.

The sampler upon page 361, worked in 1789, by little Miss Jane Gibson, is typical of the English and American work of that period and reflects its sober attitude. By omitting the alphabets and numerals, so often used, Miss Jane secures space for two quotations from scripture and a stanza of fervid poetry besides many borders and a little garden scene with an arbor in the foreground. Her name, with due modesty is included, apparently as an afterthought. The reds, greens and tones of old rose are almost as effective against the écreu linen as when the sampler was worked. At the bottom of page 361 is a sampler which, while not so decorative as samplers often are, is extremely interesting as containing



An undated English sampler

almost all of the embroidery and lace stitches used in America or England a century ago. These stitches, in several colors, are exceedingly beautiful against the background of gray linen.

The two samplers which appear at the top of page 362 were made at times nearly an exact century apart, for one was worked in 1706 (by one who did not leave embroidered record of her name), and Mary Luce worked hers in 1802, the chief adornment of which samplers is a spirited portrayal of the beguilement of Adam and Eve. Both samplers exhibit a fondness for such decoration as birds, trees, baskets of fruit and of flowers in conventionalized form. Other samplers illustrated on this page are equally interesting and attractive.

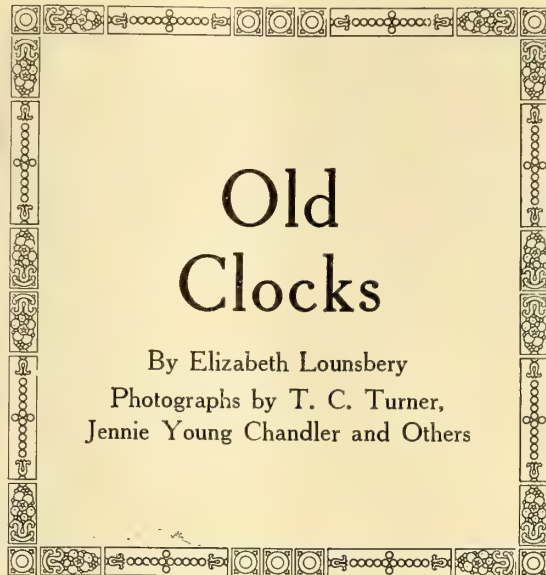


Nineteenth century American sampler, 1824. Early English alphabet sampler





Old Dutch wall clock. Silver Repoussé.  
Pendulum folded back

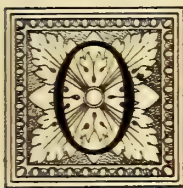


## Old Clocks

By Elizabeth Lounsbery  
Photographs by T. C. Turner,  
Jennie Young Chandler and Others



Old skeleton mantel clock from Chester,  
England, eighteenth century



F the many suggestions of bygone days, perhaps the clock has a strong appeal as even the intimacy of old china or the feeling of comfort which is prompted by the introduction of old furniture in the home.

Many fine examples of early clock making have been preserved, in consequence, by not only the intelligent collector and the descendants of some of the best American clock makers, but mere chance as well has saved for us, because of their very usefulness and reliability as timepieces, numbers of old clocks which otherwise would have found their way to the rubbish pile, from which, most fortunately, they have been rescued by discriminating collectors.

So many contradictory records exist in regard to the exact date of the invention of the clock, that it is guesswork to designate a definite date for their introduction. It is generally conceded though that clocks, which perhaps were little more than sun-dials were placed in cathedrals and monasteries as early as the ninth and tenth centuries, and during the twelfth and thirteenth centuries, which marked the evolution of the sun-dial and water-clock to the clock with escapement, they became more generally used for that purpose. As the work clock appears in Latin as "glocio," signifying a bell, in French as "cloche" and in German as "glocke," it is probable that many of the early efforts consisted merely in striking a bell at regular intervals determined by a sun-dial or sand-glass.

From 1335 to 1350 when the famous Strasburg Cathedral clocks were begun, up to 1500, the use of clocks was necessarily confined to cathedrals and large buildings because of their heavy weights, but with the invention of the coiled spring and gradual improvement of the works, the general use of clocks extended throughout Europe—at first as the expensive and highly decorated timepieces of royalty and the very rich. About 1620, however, the chamber clock was intro-

duced for domestic use, and was known as the "bird cage," "lantern," or "bedpost" clock. These clocks, which derived their name from their shape, were made of brass. In some merely the hours were struck—in others a bell surmounted the case as an alarm. From the chamber clock, sometimes encased by a wooden hood, to protect it from dust, gradually developed the eight-day long-case or grandfather clock, as it was familiarly known later. This did not affect the use of the "lantern" clocks, however, which still continued in popularity, and in the time of Queen Anne were made with an increased size of dial, which protruded two or three inches on either side of the frame and were termed "sheep's-head" clocks.

Three pioneer "horlogers" (as clockmakers were then called) from Holland, went to England in 1368, and under the protection of Edward III, may be said to have introduced the industry into that country, where it rapidly grew to such proportions that to prevent further invasions, the Clockmakers' Company was formed, under a charter from Charles I, granted in 1631. This empowered the society to rule and protect the rights of the craftsmen, and with its by-laws to govern all persons using the trade in London or within about ten miles of it. The company also had the "right of search" and the power to inspect and possibly seize clocks and watches of suspicious authenticity and quality, to prevent their sale and exportation. This continued until 1698, when an act was passed demanding that the maker's name, with his place of residence, should appear on every clock or watch exported, under penalty of a fine and forfeiture.

It was about this time—a few years earlier, that clockmakers from England and Holland set forth for America—equipped with the training of their vocations and with tools, to establish themselves here, where they eventually turned out work equal to that of their home countries. Of these early clockmakers, many settled in Massachusetts and Connecticut and New York, while



Old clock of the Terry type made by Chauncey Jerome





Old clock of the Terry type. Made by Seth Thomas. Eagle above the clouds



Old clock made in Bristol, Connecticut, in 1825



Old clock made by Elisha Hotchkiss, 1815. View of Stoke-Pogis Church

later we find many able men of this trade were located in Pennsylvania, Delaware, New Hampshire, Rhode Island and even Maryland. Unlike England, America had, however, no clockmakers' guild or company, from which, like in various trade guilds in England, a complete list of names of its members can be obtained with the dates of their term of membership. Thus an English clock or watch can readily be traced and identified as to its maker and value, but in America, owing to the lack of organization and record, aside from possibly a thousand names of early American clockmakers, many are unknown to-day, and their work, of which there were excellent examples, has entirely disappeared. After 1800, in the shelf clocks

(not the long-case) it was customary for the maker to paste a paper inside of the case, in the center of which, in bold type, were his name and that of the town in which the clock was made with divisions on either side devoted to "Directions—To Keep this Clock Running," and "To Keep this Clock in Order." At the bottom was invariably the admonition: "Warranted, if Well Used." Often, in old clocks, this paper has been destroyed or is missing, but the character and decoration of the dial and case usually make it possible to determine its origin.

Many works were imported from England and Holland, in the early days of the Colonies, without the cases, owing to their size and bulk, and often were hung without the case to save the trouble and expense of supplying one.

illustrative of this type, without cases, are not very rare and many of these are of German origin inasmuch as many of them were brought over for use in America by the early German settlers in Pennsylvania and elsewhere. The dials of such clocks usually are of white enameled wood, with decorations depicting figures, flowers and scenes. These clocks have works of wood and are wound by pulling down the opposite end of the chain to which the weight is attached.

The "Wag-on-the-wall" is also to be found of English, Dutch and of Swiss make. It is one of the quaintest types of old clocks. Referring again to the cases, it was the custom for journeymen and cabinet-makers to make cases for the works, which were turned and carved with a fine eye to line and proportion. These were carried throughout the country by peddlers on horseback, often four or five at a time and averaged in price from £3 to £11, and even more. The earliest work, though, of American clockmakers, represents the history of church and town clocks—the first of which was made by Ebenezer Parmelee, who built the first town clock in New England, in Guilford, Conn., where he worked and lived. The "Sign of the Dial" was the distinguishing sign of



An old Banjo clock by a maker contemporary with Willard



A fine example of Friesland Wall Clock, about 1780



the clockmakers' trade, marked with his name and that of the shop or house owner and the street on which he lived. But the industry did not get its impetus until after the close of the Revolution and the turbulence of war had ended; then such names as Daniel Burnap, of Connecticut, Eli Terry and Eli Terry, Jr., Silas Hoadley, Seth Thomas, Thomas Harland, together with Simon Willard and his sons, became famous. Carden Proctor, Thomas Perry, of Hanover Square, and John Niesch, of Front Street, New York, became well known in the early days of the city. An account book of the last named clockmaker still exists, with a record of his business dealings with well known people of his time (1819-1833), and shows his modest charges for repairing and cleaning watches, and his price for bracket clocks to be in striking contrast to those of the present day.

Perhaps the family most closely identified with clockmaking in Connecticut, was the Terrys. Eli Terry was born in East Windsor, Conn., in 1772, and having learned the trade from Thomas Harland, who had many apprentices, made his first wooden clock in 1792. Having later conceived the idea of using water power instead of hand work in the manufacture of clocks, Terry began to produce them in great quantities, at reasonable cost. They were known as the 30-hour wood clocks, pillar and scroll top, and became very popular. A contemporary copy of a Terry clock is illustrated on page 363. In 1818, Eli Terry died after a life devoted to clock-making and inventions contributing to the facility of clock manufacture, and his sons, Eli, Jr., and Henry Terry, the former inheriting his father's ability and genius, continued for many years in their father's business.

In another illustration may be seen a shelf clock made by Seth Thomas, of Plymouth Hollow, Conn., who, in 1809, was associated with Eli Terry and Thomas Hoadley in the manufacture of clocks. This strongly shows Terry's influence, and has on the inside of the case the following printed notice added to the usual directions and guarantee: "The public may rest assured that clocks made at this factory are equal if not superior to any made in this country." The case is of mahogany with slender columns in each side, and has four delicate legs. Two brass knobs surmount the tops of the columns and a brass eagle with outspread wings ornaments the center top. An ivory diamond-shaped escutcheon covers the keyhole. This is a feature of most early American clocks. Seth Thomas, after the dissolution of the aforesaid firm, continued in the manufacture of clocks in Plymouth Hollow (now known as Thomaston) until he died in 1850.



Old shelf clock made by David Williams, Newport, from the collection of Mr. Thomas A. Lawton, Newport, R. I.



Old Laybourneshelf clock from Chester, Eng. Mahogany case. Collection of Mr. Thomas A. Lawton, Newport, R.I.



Old shelf clock made by Henry C. Smith, of Waterbury, Connecticut, 1814

Another example of a Connecticut clock showing the characteristics more or less common in the designs of the popular shelf clock of the period, is the one illustrated, made by Elisha Hotchkiss, about 1815. This is of mahogany, with carved feet, and has a well preserved English scene of Stoke-Poges Church, painted in the inside of the glass, in the lower part of the door. This has the bell strike, wood movement and one-day time.


Of the many families of Colonial times, when clock-making was the industry of father and sons alike, there is none greater than the Willards, the most distinguished of whom was Simon. An illustration on page 364 shows a copy of the "banjo clock" patented by Simon Willard in 1802, and generally associated with the name, although he also made long-case clocks, and clocks for churches and town turrets. Many of these "banjo" clocks or "improved timepieces," as they were termed, were ornamented with very elaborately painted decoration on the glass and varied as well in the elaboration of the brass used in the clock.

The price originally of a Willard mahogany eight-day clock averaged from \$30 to \$60, and for a 30-hour warranted timepiece \$10, so it will be seen that even at that time they somewhat exceeded the prices of other makers. An attractive example of an eight-day clock with brass movement, is that illustrated and made by the Forestville Manufacturing Company of Bristol, Conn., about 1825. This clock has a mahogany case with gilded columns supporting the top with a double door, in which are painted country scenes in vivid coloring. Perhaps the old clock most easily

obtained to-day and for the lowest cost, is that shown in the plain mahogany box case clocks made by Henry C. Smith, in Waterbury, Conn., about 1814. With their wooden works and "twangy" bell they bring an old-time touch to the mantel shelf of the country house dining-room and even living-room which makes them eagerly sought after, especially as certain modern clocksmiths have given much attention successfully to the repairing of these old clocks. Indeed, the collecting of clocks has become an ever-increasing interest with many Americans, and it is to them and their untiring efforts to acquire the early examples of American clock-making that we are indebted more possibly than to our museums.

Many of the famous clocks of the world are in the private collections of royalty, such, for example, as those owned by the late King Edward, but there are still clocks, within reach of the modest purse, that will be of pleasure and interest to their owner and successors.





## “Piqures d'Épingle”

By Gardner Teall  
Photographs by T. C. Turner

**T**HE days of the French restoration, so minutely characterized in the pages of certain of Balzac's novels with a touch of interest that no other writer has quite been able to give to them, witnessed the advent of the plutocracy of the Chaussée d'Antin, as the strength of the Boulevard Saint-Germain diminished. The descendants of the eighteenth century aristocracy still vener-

ated the incomparable *objets d'art* which fickle Dame Fortune had permitted to remain in their keeping while the “newcomers” paid less attention to collecting such objects than imitating them and lavished their apparently endless, newly acquired wealth in accumulating with astonishing rapidity vast furnishings of manufactures contemporary with the lonesome reign of Louis XVIII. Once peace became established, all Paris entered with zest into the reception of all



Garden scenes pricked out with a needle-point were one of the favorite subjects of this forgotten art



sorts of novelties, from such literary productions as those of the Duchess de Duras to the newest toilet productions, with science and art somewhere in between. Paris, too, had become a city of circuses, and of sideshows; nearly every street corner boasted of its montebank or its conjurer, or you might have found the Boulevard du Temple much given over to waxworks and the like. It was the time of what appeared to be great national prosperity and the arts had never appeared to have flourished so vigorously—at least the art of perfume-making and the art of the silhouettist! The “little arts” have always been regarded with tender solicitude by the French, and no people has

been more prolific in its ingenious devices along the lines which, for instance, immortalized the name of the inventor of “shadow portraits” in the term given their designation. It is unfortunate, so far as the curious are concerned, that history has neglected to hand down to us the name of the inventor of those quaint conceits which bear the name given them by their French sponsors—“Piqures d’Épingle,” that is to say, designs pricked by a needle-point. We would give them the English name “needlepoint pictures” were it not that the domain of Lace has appropriated “needlepoint” in such a manner to its own use that one can not disassociate



A simple design in “Piqures d’Épingle” somewhat crudely executed

soon became a lamp-light pastime in the salons, and many of the artists of the day seriously turned their attention to their attractions. As the artists in these paper fantasies became more skilful they employed various sized needles to produce lines of various fineness and some of the specimens extant are remarkable for the infinite pains exhibited in producing them. Other designs are somewhat crudely executed. Latterly color was introduced as an accessory to the art at which period the “Piqures d’Épingle” assumed the appearance of the valentine of later date of which it appears to have been the forerunner but not losing in any way in contrast with them.

the two things bearing names so very similar. Now these “Piqures d’Épingle,” of which the reader will find some examples illustrated here, certainly proved themselves to be one of the successes of the period of the *Restauration* above referred to notwithstanding which fact their vogue quickly died out and the art appeared to have become a lost one. Indeed, the writer doubts if very many collectors have ever heard of these pictures which were first traced upon white paper or white bristol board, and then worked out by pricking through the entire design with a needle which process caused the lines to stand forth in relief. “Piqures d’Épingle”



A pair of early nineteenth century “Piqures d’Épingle,” showing the use of water color as a decorative accessory





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE



The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## REVIVING THE HOUSE FOR AUTUMN AND WINTER

By George Crane



**A**FTER a long Summer's nap, the reviving of the house is a task that befalls us all, sometimes with little trouble, but for the greater part it is a duty filled with innumerable unexpected details. It is with great care to the details that work afterward is lessened and the keeping in order and putting into place is reduced to a minimum. The putting up of a house for the Summer has as great a variety of methods as the keeping of one, and quite as much depends on so doing for comfort as upon good care during the time the house is lived in.

A carefully shut-up house requires as much thought and care as one gives to the weekly cleaning and one often wonders when one sees houses closed and boarded up, if one could open the little door in the big wooden frame and step inside what would greet the eye. Some think that all that is necessary is to put papers up at the windows, board up the lower floor and leave the key with a trust company or a neighbor, and that in the Autumn all will be as it was left. This is quite true, but how do you suppose the house will look after three or four months of such a "put away?" Let us imagine and not go into detail for the majority of housewives do not simply turn the key and walk out, but give their cherished belongings the care due them and, after all, what we care for we wish to keep and what we wish to keep we must care for. It's the same whether it be in putting up a house for the Summer and its reviving, or the attention necessary to the growing child, care must be given if we wish the future to be productive of the desired results. "Nothing succeeds like success" and the success we derive from one thing or another depends upon what energy of purpose we bring to the tasks set before us. The house, like everything else, must have careful treatment during the sleeping period or else it will not respond to the treatment that it is to receive when the awakening takes place.

A house that is carefully put away for the Summer is just that much easier made ready for the Winter, and thrice blest is he who puts his house in good order by those who are to do the reviving later on. The first thing to do is to have the boards removed and all the windows opened, so that the fresh air may circulate freely through the house and drive away all the lingering reminders of Summer. Too much stress cannot be laid on the importance of thorough airing. The floors are all hardwood, so nothing is left to do but give them a good cleaning after numerous other things have been attended to, for the floors are one of the last things to be done. In the drawing-room a handsome rug has been covered with a linen covering. This, too, is left down till the rest of the room is in complete readiness.

So it is all over the house, the floors are left to the very last.

Several days before the family are ready to come into the house, the servants are sent in ahead and are kept busy getting things in a ship-shape condition. From attic to cellar the house must be put to rights and not a room neglected, a task which indeed few of us would care to perform, and yet it has its charms, for what is more satisfying than to see the home alive once more and to realize that it has been your hands that have done the work? The servants' quarters at the top of the house have been put in order, first simply as a place for them to live in and be comfortable while the other rooms are being done. Of course, they would be put in order too, but in this case it is wise to give that floor the first attention as a sort of incentive for them to do good work elsewhere.

The cellar is thoroughly cleaned and the bins well filled with coal that has been put in during the Summer and what ash pit there is is empty, made ready for accumulations. The kitchen is put in a semi-orderly condition, later on to receive its share of a thorough cleaning but at present merely enough so that the servants' meals may be prepared with as little hindrance as possible. The bedrooms are aired, the mattresses taken out of their heavy covering and beaten on the air porch and the pillows treated the same way. The woodwork is all gone over, notwithstanding the thorough Spring cleaning, and the closets washed out with a mild disinfectant simply as a customary precaution that has become more and more the rule and not the exception in recent years. The walls are all rubbed down with a soft brush, care being taken not to mark the paper.

Should the walls be papered with oatmeal paper, care should be taken in rubbing as a very fine powdered fibre falls over everything and will very soon add more labor than is really necessary. All the mirrors are washed, the furniture, if white, cleaned with a damp cloth and if mahogany, oiled and rubbed. The rugs are unrolled and beaten so as to air them of the odor of camphor. The bric-a-brac is uncovered and washed and put in the customary place. The various little linen covers are put about after a visit to the laundress or laundry, as the case may be. The finishing touches of the room are left to the occupant who has cherished things under lock and key. The pictures are all uncovered and dusted, and those that have been taken down and folded in paper are hung up again with new picture wire. The bathrooms are thoroughly scoured and every inch gone over as only they should be treated. The windows are washed and fresh white curtains hung, the beds are made and the bedrooms are ready for the long Winter occupancy.

The halls are all carefully gone over, floors painted, walls and stairs with the white spindles are all cleaned and put in order. The various closets in the halls are all put in order and nothing is forgotten. It is possible by a little



thought to remember all. The library with its array of bookcases is made tenfold easier by a little thoughtfulness when the house is closed in the Spring. Paper is put under every row of books and brought over the tops and pushed down behind and fastened thus preventing dust from settling. Over the shelves is hung a navy linen sheet from top to bottom so that absolutely no dust can harm the books and they are not in need of a dusting when the house is being put in order. This will bring a word of praise from those who are doing the reviving and at the same time is well worth remembering. In this room the same method is carried out, perhaps with more care, as each object is of greater value and requires more care to be taken. The heavy draperies are home from the decorator's where they have been undergoing slight repairs and after the woodwork has been rubbed and the windows washed, they are hung all aglow with that new look that anything seems to have after a long time out of sight. The fireplace is put to rights with the fire irons cleaned, the brasses polished, and fresh birch logs laid on the bed of neatly banked ashes. The floor having been rubbed, the rug is laid, thus adding another room to the list of completion.

The drawing-room is next with its formality hidden beneath the white coverings. To this room the decorator is called in to remove the covering from the damask wall hangings and a real task it is. The woodwork is gone over with a soft cloth, the crystal wall brackets and large central chandelier are uncovered, and the pendants washed until they sparkle and send dancing a thousand lights about the room. Many people think that by covering the pendants in the Spring there is no need to wash them in the Fall which is a sad mistake. Of this they will be convinced when once they see the difference wrought by the extra attention. The large pictures are hung and those set in the panels over the mantels are uncovered and once more look out upon an old familiar scene. The furniture is by this time all ready for the chintz coverings to be removed, but perhaps owing to a few warm days still to come they will remain on as they are more or less suggestive of coolness. The large rug is put down and the smaller ones, and when the curtains are hung this room takes on a livable appearance.

The hall downstairs and the little morning-room, come next. The morning-room needs little attention as all through the Summer the mistress of the house has used it as a quiet spot to write in when in town for the day. One bedroom is reserved for this purpose, so the house is not

absolutely closed to the world, and once in a while is reminded that the family is still alive and taking interest. The dining-room, dark and cool, with ghost-like sentinels on guard, is the next room to receive attention and be brought to life again after the long period of inactivity. A bay window looking out on the usual backyard has just been uncovered and the wooden window boards laid away in the cellar so that once more the room is bright and in the process of airing. The furniture is uncovered until one by one the white spectres disappear and the material world is in possession once more. Before the general reviving began, the painter freshened this room so that all is in readiness without the labor of paint cleaning, and at this stage of the work this bit of labor saved is most welcome. The furniture is all thoroughly rubbed and placed in position that it has assumed for years, for to remove a piece from its customary place would be committing a breach in dining-room etiquette and that would never do. The drawers are all aired ready for the silver and linen to be brought back. The windows have been washed and the heavy curtains hung, the lace ones not as yet having come home. The floor is a fine new hard wood one and looks spick and span with its semi-glossy surface. All that is now needed to add the final touch is the silver and that comes just as the family are ready to step in.

The butler's pantry and the various other closets beyond are carefully put in order. It is needless to journey on as we are sure what has been so carefully done will be done in the region that is below stairs with just that same thoroughness that has characterized the rest of the reviving. It is the careful putting up of the house for the long idle Summer that adds ease, comfort and gratitude when the time comes for the reviving of the house for Autumn and Winter. A good old-fashioned housekeeper, to be sure, will do these things, but that generation is fast passing away, and it is sometimes imperatively necessary to remind people of the most obviously essential things if thorough comfort is to be realized.

Finally who has not felt that the return from the country house to the city home is not always something of a little family event (an annual anniversary of the Lares and Penates perhaps), and that the house should be more than merely put in order, that it should have, as it were a garland woven for it befitting the occasion. So it is the home maker will plan to have the flower vases filled with blossoms reminiscent of the fields and the gardens just left behind.



"The house in order"





## OCTOBER IN THE GARDEN

By GARDNER TEALL

**T**O the observant eye even the first days of October are attended by many little changes that mark the rapidity with which Autumn has advanced. The face of nature is changing, whichever way we look. We realize how soon our lovely Summer gardens are to be taken from us, and for once Winter will seem to be creeping stealthily over the border of Flora's realm like an enemy bringing the warfare that later is to devastate the kingdom of foliage. As we walk along our garden-paths our way shall lead through fallen leaves and just as Spring scenery awakes within us gladsome emotion so will the Autumn landscape find us sorrowing perhaps. But we know in our hearts that our beautiful gardens will not perish, that they will be but resting under a season under the kindly mantle of white Winter, to reblossom again when another season shall call them to their awakening. And then as we pause beneath some friendly golden-leaved tree and survey the intimate prospect of the home garden before us, we are reminded that if we would increase the delights we have found in it through the months that are past when next its glory is to shine again, we must not lose time now in planning for the development of its beauties. The pages of AMERICAN HOMES AND GARDENS this month give much space to the subject of Fall Planting as other October issues in years gone by have done, for this is, indeed, a month of greater gardening activity than September, though many novices there are in the gentle art of the trowel who imagine that planting is merely a Springtime annual duty and not a May and October Perennial pleasure. **T**HE lawn will need a careful October overhauling for here and there bare spots are apt to be discovered. A sharp rake will loosen up the soil sufficiently

for "treating" them. A dressing of pulverized sheep manure should precede the seeding. In this connection the amateur lawn-maker should be reminded that it is of great importance that seed of the best quality be obtained from a reliable dealer. When the raked surface of the bare spots is seeded, the seeded places should have earth sprinkled over them and well rolled down to prevent the seed from blowing away. Many lawn makers imagine that grass should be permitted to go uncut and to grow tall during the late Autumn as a protection to the grass roots, but this is a mistake. The lawn should be kept clipped until the grass stops growing for the season. Another fallacy with lawn-makers is the supposition that an unsightly top dressing of stable manure is necessary for application to lawns. Pulverized sheep manure is of far greater value, a good top-dressing of which will suffice. It is absurd to render the lawn offensively unsightly through the Winter months by the other method, and home garden-makers fortunately are coming to appreciate this point of view.



Plant Perennials now for next season's garden effects

**U**NLESS the Winters in a locality are very severe the early October days lend themselves to the planting of ornamental trees and shrubs, but in one's choice of specimens for planting local climatic conditions should be taken into account. It would be well to consult some local horticulturist of experience or some reliable nurseryman when planning for shrubs for Fall planting.

**R**OSES, too, may be set out now before hard frosts, and this will probably insure early Spring bloom if the newly set out Rose bushes are carefully protected by a good mulch before the setting in of any severe weather. Hardy Climbing Roses should also be planted during the Autumn. Among the bush Roses for Autumn planting *General Jacqueminot* (red), the crimson *Prince Camille Rohan*, the *Paul Neyron*, and the *White American Beauty* should be surely selected for Fall planting.





## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTEREST TO EVERY HOUSEKEEPER AND HOUSEWIFE

### THE IMPORTANCE OF BREAKFAST FOODS

By Mary H. Northend



HERE is no truer saying than that the most important foodstuffs in the world are grains or cereals. Human beings depend upon them in some form or other for daily bread.

Properly speaking, grains are the fruits of certain plants that belong to the grass order, or Graminae. The chief members of the cereal group are wheat, rye, barley, oats, corn, or mace, and millet. Buckwheat on account of its seeds, which resemble somewhat in composition the kernels of cereal, is not a member of this family, but is usually admitted to the group. Cooking cereals improves them in many ways, for if bacteria or molds have found their way accidentally into the raw grains, they are destroyed or rendered harmless by the action of the heat.

Cooking develops palatable flavors in food, and in case of cereals and other goods which are rich in carbohydrates, the flavors are doubtless due in a large part to the browning or caramelization of these constituents. Cooking also changes the mechanical condition of grain foods so that they may be more conveniently eaten and more readily acted upon by the digestive juices.

Normal living is no hardship if the meaning is thoroughly understood. Complete health means a sound mind in a sound body. We can all possess this, to a certain extent, if we have the knowledge necessary. The preparation of our breakfast dishes should never be of secondary importance, as this meal is the commencement of the day. It is most essential to have all ingredients and materials that are necessary for dishes in readiness before commencing to cook. This saves confusion. One of the first essentials is scrupulous cleanliness, both in those who do the work and for all materials used.

Is there anything more tiresome or more hopeless than oatmeal served morning after morning without a change? How much better if different ways can be found in which to cook and serve it—novel ways which will present it in more appetizing form. During the Winter time, particularly, we need these heat-producing foods and by combining them with nuts and even cheese, they are rendered delicious.

It is truly said that the strongest muscles, soundest flesh, rosiest cheeks and most active brains are produced by the use of oatmeal. It is used continuously and plentifully in many a home, and is best when cooked a long time; a cup of oatmeal, two cups of water, with a pinch of salt, put on the back of the range and cooked slowly all night, is a good rule, and produces most satisfactory results. Just before serving, half a pound of dates may be chopped and stirred into it. Serve with cream and sugar. Oatmeal is also excellent when it is thoroughly prepared in a fireless cooker.

If previously molded, it is an attractive dish served cold, with milk and sugar. Another way is to sprinkle the dish of oatmeal with chopped nuts. Steamed figs are also good and they can be taken while warm, opened and filled with the oatmeal. The combination makes a tempting dish.

Shredded breakfast foods are much more appetizing if sprinkled with grated cheese, while the many flakes and prepared cereals used are made more delicious either by melting a glass of jelly or pouring the juices from cooked fruits over them. During the season, if strawberries are put away over night, with sugar, the juice can be added to the shredded wheat. Pineapple or peach juice is also good.

Baked apples are very much improved if the core can be removed and the center filled with corn flakes, over which has been poured a syrup of boiled sugar and water.

Barley crystals make a novel breakfast food. Put a cupful into a sauce pan, add a pinch of salt and three cups of boiling water. Cover them, but do not stir, as this would break the crystals. Boil briskly for five minutes and serve with cream and sugar. When cold, dipped in egg and fried, this makes a delicious breakfast dish. Barley crystals are free from bran or hulls, which are irritant, and is also rich in color, delicate and delicious in flavor and of much nutritive value.

Browned Hominy—Mash one pint of cold boiled hominy and season with salt and three tablespoonfuls of melted butter; in a frying pan, melt and heat one tablespoon each of lard and butter; shake the pan until hot and well greased, then turn in the hominy. Cover closely and draw back where it will not burn. When hot through, uncover, draw the pan forward and turn round and round until the bottom and sides are well browned. Loosen the edges and turn upside down on a hot platter.

As the heat of the sun increases, oaten and cornmeal preparations for breakfast will not be received with relish. It is best from now during the hot weather to drop both and have lighter foods, such as farina, the many kinds of



Oatmeal served with figs





Breakfast food served with pineapple and cream

wheat that are now on the market and the prepared cereals. Rye mush is also very good; sprinkle five heaping teaspoonfuls of rye meal into a quart of boiling water, add one teaspoonful of salt, bring to the boiling point, cover and cook slowly in a double boiler for one and a half hours.

**A Mush of Cracked Wheat**—Take a quart of clean white wheat and put in a slow oven to parch, not brown. Be sure that it is well dried, for therein lies its pleasant flavor. Grind it in the coffee mill, then put into a double boiler with enough water to make a thin gruel. Boil one and a half hours, or until of a proper consistency. Eat with cream and sugar, warm or cold, as preferred. Half this quantity will be enough for a small family.

Fruits eaten with cereals are most beneficial for the digestive organs. The invasion of an acute or infectious disease is due to the lowered resistance of the individual.

### MOVING THE GARDEN INTO THE HOUSE



HERE is no reason why one should be deprived of flowers in abundance just because frost has nipped the garden blossoms. It is a simple matter to transfer the garden to the house and so go right along enjoying a profusion of bloom for months to come.

Amateurs often do not realize that flowers which flourish outside will frequently do almost as well in the house. Many kinds may be lifted and carefully potted and after a brief rest will continue blooming for many weeks.

Best known of these obliging plants is the common Geranium, which is unexcelled as a house plant. It is true that a Geranium which has flowered freely all Summer will not bloom as well as one which has been kept from blossoming, but a considerable number of flowers will be almost certain if the plant is cut back when taken into the house. Probably the Begonias come next to the Geranium in popularity among house-plant lovers. This is not to be wondered at when the ease with which they can be grown is considered, as well as the fact that they are lavish in their display of blossoms. Begonias, too, may be grown in windows which get only a little sun, while Geraniums plead for sunshine without stint. They may be lifted and potted in the Fall and will hardly cease blossoming. Few people realize that Salvias make excellent house plants, but this is a fact. Their brilliant scarlet blossoms are very cheerful, too, when the outside world has been bereft of its flowers and foliage. It is best to have young plants, just beginning to bloom. Those started from cuttings made in August will do nicely, but new plants may be made from the lower part of the old ones, a bit of the parent plant being included. The blossoms must be cut just as soon as they begin to fade and the plants need to be sprayed frequently to keep the red spider in check. Then a wealth of blossoms will be produced.

Petunias as house plants are charming. The single kinds may blossom a bit more freely than the double varieties, but

the latter are especially fine. Although the plants which have been growing in the garden will continue to flower, it is a better plan to make new cuttings from old plants some time before the end of the season. Petunias need to be cut back sharply in order to bloom well and new cuttings may be made every few weeks, so as to ensure a succession of bloom all through the year.

Among the other garden plants which may be taken into the house are Cobaea Scandens, or Cup and Saucer Vine, (which should be cut back and potted before frost comes), Carnations, Heliotrope, Wall Flowers, Lantanas and Snapdragons. It is not generally realized that the last may be grown in the house, but they really make very attractive and satisfactory house plants, if given a little care.

When plants are taken from the garden and potted for house culture, they must be cut back two thirds, and they should be dug carefully without exposing the roots more than is absolutely necessary. The soil in the pots must be rich and porous. A good soil may be made by mixing equal parts of leaf mold with good garden soil and adding a little sand. Enough leaf mold may be bought for a few cents from the nearest florist or it may be secured by going into the woods with a basket. It is to be found in the hollow places under a surface layer of leaves and is composed of decayed leaves and other vegetable matter. Soil which is too heavy for water to pass through quickly is not suited for house plants. Drainage is most necessary and is promoted by putting a few pieces of broken pot under the earth. The addition of a few lumps of charcoal is also an advantage, because the charcoal helps to keep the soil sweet, an important matter. After the plants have been potted, it is well to keep them in a shaded spot out of doors for a few days and to give water in abundance. Then, when they are removed to the house, they will soon throw out new shoots and begin to blossom.

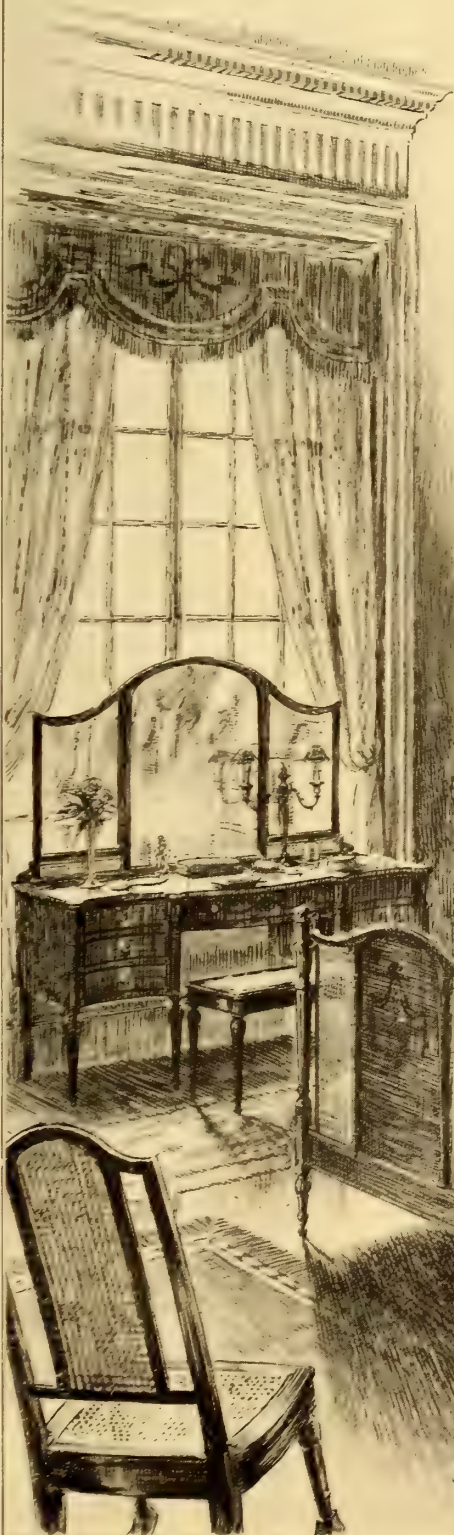
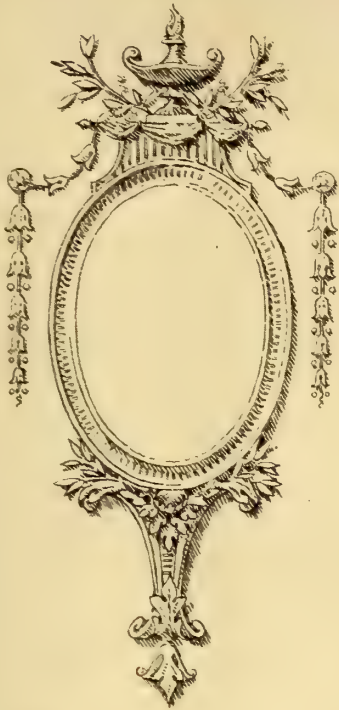
Often it is possible to have a Winter garden of annual flowers, even when it comes as an after thought. Seedlings frequently come up in the Fall and may be found even after frost has cut down the larger plants, flourishing in some protected spot. Nasturtiums may be secured in this way and will make a charming display in the window garden. Petunias and Sweet Alyssum are other plants which may be started late in the season from chance seedlings found in the border.

There really is no reason for going without Winter flowers, or if there is no garden to draw upon, seeds of several charming Annuals may be sown in September and will give good-sized plants in a few weeks. The list includes Nasturtiums, Morning Glories, Lobelias, Drummond's Phlox, Sweet Alyssum and Mignonette. The seeds may be sown in pots out of doors and the plants removed to the house as soon as the weather begins to get cool. The Morning Glories and Nasturtiums are pretty when planted along the edge of a large box containing taller plants. The miniature trailing Nasturtium is especially well adapted to pot culture and blossoms the whole season through. Slips of English Ivy may be started by thrusting them into any good soil and keeping them moist. They do not require a sunny location, or a very warm one.

By sowing a few seeds and making a number of cuttings in September, it is a simple matter to make the Winter garden a thing of beauty and a joy at least all Winter.

There is one shrub, the Abutilon, which may be taken into the house in the Fall and which will flower profusely, especially if the buds have been kept picked all Summer, with this plan in mind. Slips rooted during the Summer grow rapidly and make good plants. Water in abundance is required, especially after blooming begins, and for this reason it is well to make sure that the drainage is good. After a burst of bloom, the Abutilon will rest for a considerable length of time, and then less water will be needed for their care.





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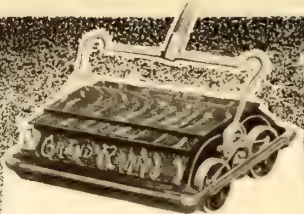
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## Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

E. L. M.: In reply to your inquiry, regarding the plate with marks such as you indicate in your letter, we would say that while it is a Wedgwood, it has very little value owing to the word "England" appearing in the imprint. This was only used in Wedgwood after the passage of the McKinley bill in 1891 to comply with the American Custom regulations. The plate was undoubtedly made by Wedgwood in Etruria, "Ivanhoe" being the subject throughout of its decorations.

C. F. J.: Referring to your copy of "Littleton's Tenures" would say that it is a standard book in law used to-day and has had many editions. Yours, that of 1594, is worth, however, only about \$5. The edition of 1498 would be of greater value.

J. S. R.: In reply to your inquiry about the colored prints, we would say if they are in good condition they are worth about \$1.50 each. Those by Fantin, La Tour, Charlet and Daumier are the French prints of greatest value to-day.

W. M.: In reply to your inquiry we would say that the first clock you mention was made by Charles Duplock (rather than Dublock) of London, about 1812 and is possibly worth from \$125 to \$150, depending upon condition of same. The oak clock is impossible to value from description. It would be necessary for us to have a photograph of same, also of the tall clock which, if a Simon Willard, is very valuable. The chairs cannot be Sheraton or Hepplewhite with spade feet. These were peculiar to Dutch furniture and of that made in the time of Queen Anne. If you will send a photograph we will try to value them for you, this also applies to the sofa as the description is insufficient.

T. P.: The liqueur case was used extensively in England about 1740 by the English gentleman in traveling and was in vogue particularly during the reign of George I. The idea of the case, however, was of German origin. They average about \$50 each, depending upon the condition

and contents. The black oak chest was probably of about 1750, but its value would depend upon the condition, etc. The tapestry covered jewel case is probably worth about \$150. The needlecase probably made from 1700 to 1776 is worth about \$5. The handkerchief sachet would probably bring \$10. The "stepping-stone stitch" was popular in Queen Anne's time. The embroidered boxes are worth about \$25 each. If the piece of embroidery is English stamp work its value would be from \$100 to \$150. If Hispano Moresque (which is possible) it would bring from \$180 to \$200. The pin cushion is worth from \$5 to \$10 and the book cover the same. The sampler is probably worth \$40. The fragments of brocade have only a sentimental value. It is impossible to determine the value of the strip of bead work from the photograph. The value of the old valentine is about \$5. The prices we quote are approximate and what they would bring at a public sale.

E. M. A.: In reply to your inquiry about the Sadlet Etching "Darby Joan," we would say that if your copy is signed by the artist in lead pencil and also by the etcher W. H. Boucher, we think we could procure \$100 to \$125 for you for its purchase if in good condition. If not etched by Boucher it would not be worth so much. The originals in 1890 sold for \$30 each. The Haig etchings are valuable according to their subject as some have increased and some have not. If you will send us a list of those you refer to we will endeavor to let you know.

J. W. S.: The blue platter, photograph of which you submitted, we assume is an Adams of about 1800. Its approximate value is \$10. The piece of pink chintze, a photograph of which you likewise submitted, is worth possibly \$35, as a piece of the same character was sold at a public sale in New York last Winter for that amount. The subject of your chintze is Washington with allegorical figures, and is part of a large subject which introduces Benjamin Franklin. It was probably designed and made in England in the latter part of the eighteenth century. Pieces like yours are



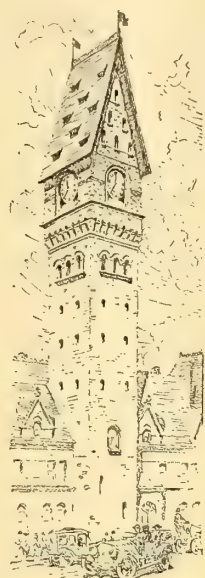
owned by the Metropolitan Museum, New York, and the Museum of Fine Arts, Boston. Had your's the figure of Franklin as well, it would be of greater value than what we have stated. The small silver and ebony article of which you send a photograph appears to be an antique tongue scraper, an article used by physicians and individuals during the eighteenth century in cleaning the tongue, which was supposed to be the origin of all diseases when in a coated condition. These little instruments were often found in the traveling toilet cases of that period; but happily, have long since gone into disuse. We recently heard of one sold in Salem, Mass., to a curio collector for one dollar. Its value would hardly exceed this. If you will place the scraper on a piece of paper and draw a pencil outline of it, we can then determine exactly whether or not it is the instrument such as we describe. The piece of metal between the two handles would determine this as it was usually of silver slightly sharpened at one side. The steel engraving of Washington's family published by John Dainty of Philadelphia is in no demand to-day and therefore is of no great value. The Conductor Generalis, etc., published by Andrew Bradford, 1722, was a handbook of law used by Justices of the Peace and was published by Bradford annually. It therefore has only a small value and has sold in recent book sales for from \$6 to \$11 a copy.

G. K.: The bells you describe appear to be early seventeenth century hawk's bells such as were attached to the falcons in olden times. An old chronicler of the time of James I, states that "A small strap, fastened with rings of leather, passed round each leg of the hawk, just above the talons; they were termed bewets, and each of them had a bell attached. In a flight of hawks, it was so arranged that the different bells varied in tone, so that a consort of sweet sounds might be produced." Fine old falcon bells are not commonly to be met with.

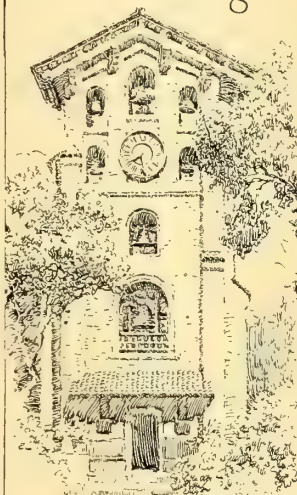
W. K.: Referring to your chairs we would say they are of the following periods and values:

1: Late mahogany (1840-1850), value, \$7 to \$10; 2: Sheraton about 1790, value armchair, about \$150, plain chair, about \$100 to \$125; 3: Dutch marquetry, value \$25 or less; 4: Slat back (first part of eighteenth century), value, \$7 to \$10; 5: American early nineteenth century, value, about \$15. The table is probably Duncan Phyfe make, about 1830. Value, \$75 to \$100. We regret that the description and photograph of the lamp, box and bottles is not adequate enough to permit us to give an opinion or value on same.

E. S. F.: In reply to your letter of June 3, we beg to state that the description of the first coin to which you refer (that dated either 1737, 1757 or 1787) is not sufficient to positively identify the coin. If copper it would have no value whatsoever, if silver it might have. The second coin is one of Ferdinand the Seventh, It is hardly probable that this coin would have any particular value in the condition you describe. The third coin, that dated 1825, coin of George the Fourth, has no premium, and if silver, would be worth its face value only. The one-cent pieces dated 1810 to 1856 would be worth about five cents each unless in particularly fine condition in which case the cent-piece of 1810 would be worth \$1. The Canadian dime, dated 1858, if in fine condition, would be worth 10 cents, or in Canada



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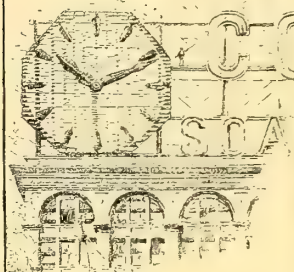
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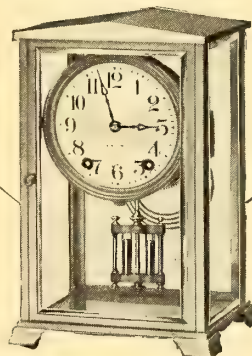
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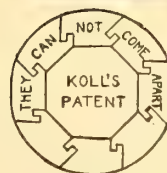
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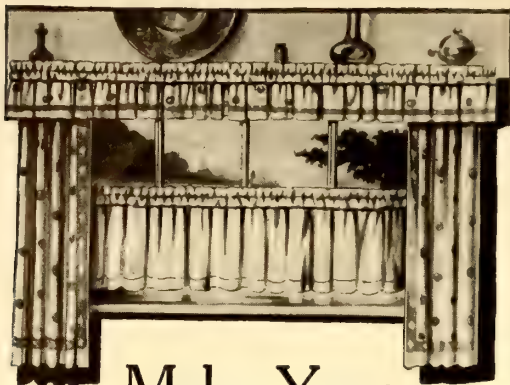


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in any condition its face value only. The fourteenth coin is a poor copy of the Fugio (United States) cent. If it were in fine condition it would be worth about \$1.25. The value of a coin does not depend upon its antiquity, as silver coin of certain Roman Empires in absolutely fine condition and of unquestionable authenticity can be had from 50 cents to \$1 apiece. Perfect condition in a coin enhances its condition proportionately. Poor coins of any sort have almost no market value.

F. R.: Embroidered crêpe shawls of fair size, such as you describe, can be purchased for \$25. If you will let us know if your teapot and cream pitcher have any maker's mark, we can then determine the ware.

J. B. J.: As the work of American and English steel engravers was very expensive and excellent in quality, it would be difficult to send you in the limits of a letter a list of the foremost workers of this sort. Archer B. Durand was one of the most noted of American engravers (1825-1850). His most famous engraving, "Ariadne," after Vanderlyn's painting, is considered the finest American engraving. T. A. Dean (1850) was one of the best-known English engravers. We suggest that you refer to the various excellent volumes on the subject of Prints and Print Collecting, any of which we can supply on receipt of published prices.

N. E. W.: The reference to Walpole's silver owls is an obscure one, but the Editor ventures to believe that the "silver owls" in question were not, as you suggest, old crests, but were the pair of curious silver owls inventoried with Walpole's effects as being the ones seated on perches formed into whistles, which were blown by the master when he wished to call the servants to him. These famous owls were quaint specimens of the workmanship of the early part of the seventeenth century. They figured in the Strawberry Hill sale in 1842 and brought a price above their weight in gold. The Editor believes these must be the silver owls about which you seek information.

J. E. L.: It is possible to obtain a genuine specimen of an engraved hematite seal of the Babylonian period for twelve or fifteen dollars, but such objects are becoming more difficult to obtain every year. They should be purchased only from reliable dealers.

C. B.: A fine specimen of John Howard Payne's autograph (an autograph letter signed) is worth from ten to twenty dollars. The Emmett collection in the New York Public Library contains an autograph letter of John Quincy Adams to Payne, franked by Adams, and also a letter by Payne to Bushrod Washington, George Washington's nephew.

B. C. N.: It is not surprising that you are mystified as to the use of the long-handled "claw" object of which you send a sketch. This identifies it as the somewhat unelegant instrument of comfort supposedly familiar to previous generations under the uneuphonious name of "back-scratcher." Back-scratchers have an ancient ancestry if not a noble one, although old-time writers mention them as having been in use without apology from the reign of Queen Elizabeth to perilously near our own day.

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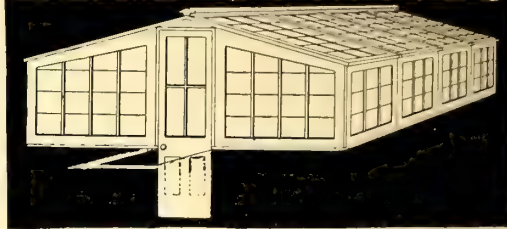


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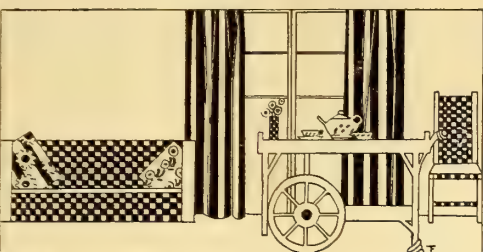
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## THE COLLECTORS' MART

Collectors are invited to send short descriptions of their wants and offerings to the COLLECTORS' MART. Wants and offerings will be inserted in this column without charge. AMERICAN HOMES AND GARDENS takes no responsibility in connection with any of the offerings submitted. All communications should be addressed to "Collectors' Mart, AMERICAN HOMES AND GARDENS, 361 Broadway, New York, N. Y." All replies should be accompanied by a blank envelope, stamped and marked with the register initials (which identify the wants and offerings) in the lower left hand corner of the envelope, the whole to be enclosed in the envelope addressed to the Collectors' Mart. Photographs should be carefully protected and packed flat.

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**Offered:** Old steel engraving of Stuart's portrait of "Washington in Boston Athenæum," published by Johnson, Fry & Company, New York, no date but previous to Civil War, about 1858-9. Size of paper, 10x8 inches. Oval portrait 5 1/2 x 6 1/4 inside of square of lines 6 x 7 1/8 inches. Somewhat yellow from age and having been framed. A. P. B.

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**Wanted:** Broken bank bills; medals of Nebraska; Odd Fellow medals of all kinds. L. T. B.

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**Exchange:** To exchange old pewter for other pieces not in my collection or will exchange old blue platter by J. Wedgewood for old pewter. C. W. G.

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## NEW BOOKS

**POULTRY FOODS AND FEEDING.** By Duncan Fords Laurie; Cassel & Co.: New York. 188 pp. Price \$1.00 net.

Three of the most important points to be considered in the successful keeping of poultry are the proper housing, the protection from dampness and a careful study of how best to feed your stock. In *Poultry Foods and Feeding*, Mr. Laurie's many years of experience have enabled him to give his readers the benefit of much research. He has dealt with the subject in a scientific manner; from the feeding of the chick to the matured bird are matters carefully explained. How to feed for the best egg producing results; how to feed for flesh production, and how to obtain the best future results by properly feeding the breeding stock are points well dealt with and give valuable information to the would-be successful poultry keeper on either a small or large scale.

**THE STATESMAN'S YEARBOOK.** Statistical and Historical Annual of the States of the World for the Year 1913. Edited by J. Scott Keltie, LL.D., assisted by M. Epstein, M.A. Fiftieth Annual Publication. Revised after Official Returns. Macmillan & Co., Ltd., New York and London, 1913.

"The Statesman's Yearbook" in the course of time has become an English institution. This year's edition stands out from its predecessors for the reason that it marks the jubilee of an enterprise begun fifty years ago by the late Frederick Martin. For that reason the Editor has endeavored in the introductory matter as well as in the maps to indicate the contrast in certain aspects of the states of the world between then and now. Thus, the political, military and commercial progress of the British Empire is carefully traced during the last half century, while the excellent maps show us what changes have taken place in national boundaries during the same period. Even were this not the jubilee number of the "Statesman's Yearbook," the volume would be more than passingly interesting, for the simple reason that during the past year, Africa, Europe and Asia have been stirred by conflicts which have had a profound political influence. The events in Tripoli, Morocco, China and in the Balkans are presented with a conciseness and with a wealth of statistical material, which will be of great aid in understanding the present situation.

**POPULAR BOTANY.** By A. E. Knight and Edward Step, F.L.S. New York: Henry Holt & Company. 1913. Cloth. 8vo. 2 Vols. Illustrated. 588 pages. Price, \$5.00 net.

In one of his choicest essays the poet Cowley tells of the desire he always had to be "master of a small house and garden, with very moderate conveniences joined to them," in order that the remainder of his days might be devoted to "the culture of them and the study of nature." While many nature lovers shrink from the thought of Botany as being a dull study, occupied with desiccations and dissections and an endless acquisition of names, the reviewer doubts if any Cowley would not find joy in the pages of "Popular Botany" as interestingly and inspiringly set forth by its authors. It

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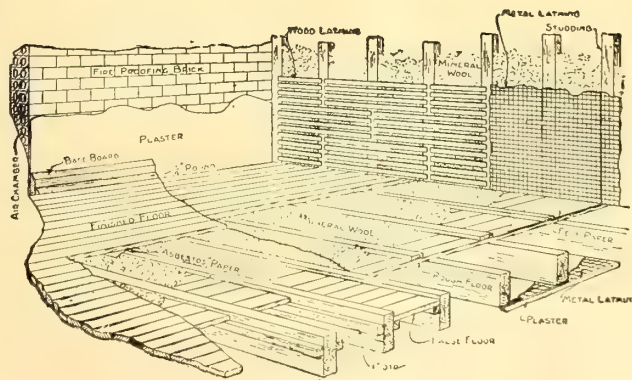
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**HIGH SCHOOL AGRICULTURE.** By D. D. Mayne and K. L. Hatch. New York: American Book Company. 1913. Cloth. 8vo. Illustrated. 432 pages. Price, \$1.00 net.

The character of agriculture as a fundamental science; as well as the fact that it is the primary interest of a vast majority of the citizens of our country, make it the most favorable vocational subject for general adoption in secondary schools. "High School Agriculture" is an excellent handbook of the subject, even though it is not to be expected that it will be pursued as a complete treatise on the general subject of agriculture.

**PROPHETICAL EDUCATIONAL AND PLAYING CARDS.** By Mrs. John King Van Rensselaer. Philadelphia: George W. Jacobs and Company. 1912. Cloth. 8vo. Illustrated. 391 pages. Price, \$3 net.

"Prophetical Educational and Playing Cards," by Mrs. John King Van Rensselaer, contains by far the most exhaustive and comprehensive, as well as the most reliable matter that has ever appeared on the history of cards. It traces their development step by step from the prophetic tools in use among the ancient Egyptians down to the present day. Playing cards are traced through their development in the different countries—the meanings of the symbols now used being thoroughly and most interestingly explained. The origin of hearts, diamonds, clubs, and spades is described, and also the different devices now in use in Austria, Germany, Italy, Spain, China, Japan, England, etc. Directions are given for reading the meaning of the cards of the ancients according to transmitted rules; and any person with this book before him can easily learn the art of fortune telling. It is based on a pack of seventy-eight cards originated by the Egyptians and later brought into Italy. Cards used for educational purposes are also thoroughly treated.

**GARDEN WORK FOR EVERY DAY.** By H. H. Thomas. New York: Cassell and Company. 1913. Cloth. 16mo. Illustrated. 156 pages. Price, 75 cents net.

The mission of most gardening books is to explain how plants are grown. Too often the reader is left wondering *when* he ought to carry out the instructions so freely given, yet few things are more tantalizing than directions for gardening without any clue as to the date for their execution. "Garden Work for Every Day" aims to supply the information needed, being arranged chronologically.

**PRODUCTIVE SWINE HUSBANDRY.** By George E. Day. Philadelphia: J. B. Lippincott Company. 1913. Cloth. 8vo. 330 pages. Illustrated. Color plate. Price, \$1.50.

In the preparation of "Productive Swine Husbandry," the author, George E. Day, has worked with a two-fold purpose, namely, to prepare a book which serves as a text book for agricultural students, and to place at the disposal of the busy farmer a reference book which will give him, in concise form, the findings of the best experiment stations in regard to the problems involved in the successful handling of swine.

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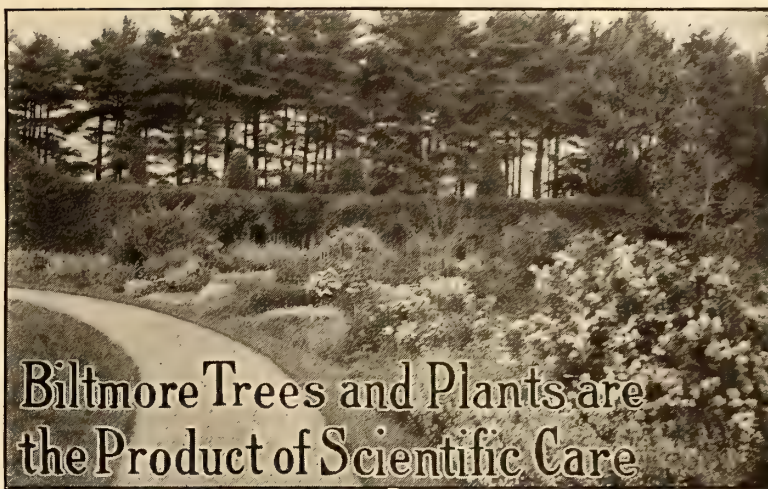
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# Fascination

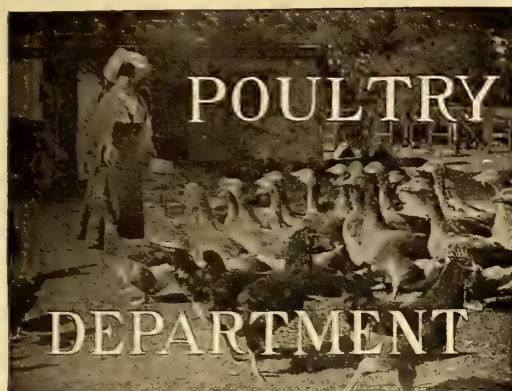
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### WINTERING THE SMALL FLOCK

IT is always true that the busy hen is most likely to be the laying hen, but particularly true in Winter. Consider that a hen is off the roost only about eight hours out of the twenty-four these short days. She must eat a large amount of grain in that short space of time if she is to produce an abundance of eggs, at the same time making enough fat to keep herself warm and comfortable. Various schemes for lighting poultry houses with electricity or by other means have been devised, but none of them has worked out satisfactorily. Fowls seem to have little liking for artificial light.

It might seem an easy matter to give the birds three short meals a day and supply enough food in that way, but hens do not thrive with that sort of treatment. It is natural for them to hunt for their rations, getting a little here and a little there. If cracked grain is thrown into a litter five to eight inches deep they will get it in just that fashion, while they secure the exercise which they need in the act of scratching in the litter for the hidden kernels of corn and wheat.

At the same time it is advisable to have a hopper of ground grain placed where the hens may have access to it at any time, or at least part of the time. Some experts advise keeping the hoppers closed until noon, but most practical poultrymen leave the ground feed exposed at all times, except that at night they may close the hoppers to prevent rats feasting on the grain. Hens are not over-fond of dry ground feeds and so seldom eat too much, but they take a little at frequent intervals and the owner may feel sure that his birds will not go to roost hungry, even though he is occasionally unable to get home before dark. Also, the dry mash is at hand as soon as the fowls are off the roosts in the morning, so that they may begin feeding at once even though they may be up before their owner.

The amateur with a small flock may reduce his Winter work to a minimum if his time is limited. In case he has to go away before daylight and is not able to return until after dark, he may install a self-feeder, by means of which the birds will be able to obtain a supply of cracked grains at any time by pecking at a bait bar filled with corn. A slight tap on this bar will release a shower of grain from the reservoir above. This reservoir will hold enough to last a small flock several days and if there is litter for the grain to fall into, the birds will be kept busy both releasing the kernels and scratching for them afterward.

No fear need be felt that the poultry will not learn to use this device. Often they are found operating it constantly in a few hours. They seem to understand, too, that the grain does not come from the bar which they are first attracted to, but from a source higher up. After a sharp tap with the beak, they wait expectantly for the grain to appear. This feeder used in connection with a dry mash hopper large

enough to hold sufficient for a week will reduce the work of feeding to an occasional replenishing of the supply and make regular feeding hours unnecessary.

There remains the question of furnishing water, for water in abundance the hens must have if they are to produce eggs freely. Eggs are largely water, anyway. In cold weather water in an ordinary fountain will freeze, making the fountains which are large enough to hold a large supply unavailable during the severe Winter months. There are other fountains, however, which, while they will not hold so much water, will prevent it freezing, so that one filling a day will be sufficient. Some of these fountains are heated by small lamps, while others are insulated on much the principle followed in constructing fireless cookers and thermos bottles.

Something may be said about the rations for Winter. In the northern states at least, corn may well constitute half the scratch feed. As an all-round poultry feed corn can not be surpassed, whatever may be said to the contrary, and all practical poultry keepers know that to be a fact. Wheat and oats in equal parts will be satisfactory for the other half. Oats are especially to be recommended when feeding for eggs, although the hens are not quite so fond of them as of corn and wheat. If barley is cheap it may also be used to some extent. Cracked corn is better than whole corn, unless as a final feed just before the birds go to roost, at which time there can be no objection to their filling their crops in a few minutes. Sixteen hours on the perches will give them ample time to digest it and to acquire a keen appetite for breakfast.

Amateurs commonly use one of the commercial dry mashes and with good results. It is about as satisfactory, although involving a little more work to mix a mash of bran, cornmeal and ground oats, with five per cent. of beef scraps and perhaps some cut alfalfa added. There may be equal parts of meal and oats, with twice as much bran. Bran and corn are two poultry foods which the practical man could not well dispense with.

Most of the commercial mashes contain both green food, usually in the form of alfalfa, and beef scraps. An additional green ration will prove an appetizer, however, and help in getting a large number of eggs. Sprouted oats are excellent, dried lawn clippings, cut clover soaked in hot water or steamed, and various vegetables like carrots and beets are good, and cabbages will answer, if there is nothing better. In all feeding formulæ devised for the small flock, table scraps should be taken into consideration. Often they will go a long way toward feeding a few hens and as they provide an endless variety, they are greatly relished by the fowls. Hens so fed often lay more eggs than those in the pens of professional poultry keepers.

Most amateurs build poultry houses with dropping boards, but while they possibly may add somewhat to the general appearance of the interior, they also add to the work which must be done. Dropping boards are worse than useless if not cleaned at frequent intervals. They need to be covered, too, with loam, ashes or some other absorbent every time the droppings are removed. The plan I have adopted is to set up a board on the floor a little in advance of the roosting perches and to do away with dropping boards entirely. A deep litter of some kind is thrown under the perch to hold the droppings and absorb the odor. The best litter for the purpose which I have found is sold on the market in bales and looks like dried peat. When the floor under



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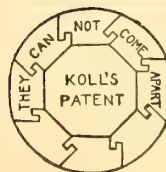
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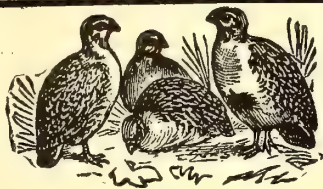
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the roosts is covered with this material I do not need to clean it out oftener than once or twice all Winter. There is no odor and no unsightly frozen accumulation. The litter is forked over occasionally and in Spring is spread on the land, making a safe, rich, fertilizer. So much labor is saved that I never expect to go back to dropping boards.

Opportunity must be given the fowls to take a dust bath as often as they desire, which will be about every day. Road dust will answer, but the birds prefer heavier earth. Coal ashes serve well, except that they rob the plumage of its lustre. Hens seem to like the fine cinders and will eat many of them. Whatever is to be used, it should be provided for before snow comes. A few barrels may be filled with earth and stored away. The best place to make the bath is a corner where the sunlight falls early in the morning. A wide, shallow box may be used or a board nailed across a corner.

Supplied with dusting facilities, most fowls will keep themselves reasonably free from body lice. In order to keep away the little red mites which congregate on the roosts and in various cracks and crevices, the free use of one of the proprietary lice paints is cheerfully recommended. Coal oil will serve the purpose, but must be applied often. The material which is used in my houses is effective for several months and has practically freed me from worry about vermin. Of course, these red mites are worse in warm weather, but they are likely to appear at any time. I have known poultry houses to be so overrun with lice that no one could enter them without having their presence felt. Nothing will breed disgust with the poultry business any quicker. Somebody has said that fleas are good things because they help to make a dog forget he is a dog. It may be the same with poultry and lice, but hens which are tortured with these pests must not be expected to lay eggs.

It is well to make sure that the house is tight, both as to walls and roof. Cold is not to be feared, but dampness and draughts must be avoided. A house with windows which may be left open most of the time or with no windows of glass give the best results. Muslin curtains may be used over the openings on cold nights or when the wind blows, and if necessary a burlap curtain on a wire may be run in front of the birds after they go to roost as a means of extra protection.

### AN ANGRY TREE

A SPECIES of the acacia-tree, which *Harper's Weekly* says is entitled to be classed as one of the wonders of plant life, is described as follows: The tree attains a height of about eight feet. When full grown, it closes its leaves together in coils each day at sunset. When the tree has thus settled itself for its night's sleep, it will flutter violently if touched, and if you shake the branches it will emit a nauseating odor strong enough to bring on a headache. In Idaho it is called the "angry tree," and it is said that it was discovered by some men who were making a camp for the night, and placed one end of a canvas covering over one of its sensitive branches, to use it as a support. Immediately the tree began to jerk its branches sharply. The motion continued with increased "nervousness," until at last there came a sickening odor that drove the tired men to a more hospitable camping-place.

### THE USE AND MISUSE OF LEATHER

LEATHER has much to recommend it to the craftworker in spite of the way in which it has often been misapplied. Both in household use and as a material affording the highest expression of the bookbinder's art no more delightful medium for service, durability and dignity may be found than leather. Unfortunately it is so easy of manipulation that any tyro may succeed in obtaining passable results in decoration, using the soft leather for pillows, table covers and chair cushions.

The really beautiful art of pyrography has been so misapplied on leather, especially when combined with colors as commonly seen in the barbaric efforts to do the artistic pillow cover, that it has become nearly impossible to tolerate any of it about the house, and yet it is possible to execute with the pyrographic needle borders of suitable design on mats for tables, and even the couch pillow may be made beautiful by the use of a conventional pattern on a velvet surface of deep rose or light tan leather. The black line when used to outline a pattern and to fill the background with lines of precision is as effective as one might wish.

The use of leather in upholstery should be maintained as it was employed in earlier times. The chair known as the Jacobean with seat and back of tooled leather, often having a crest in lacquer or gold, has been handed down to us as a perfect example of handicraft work. Naturally, such furniture finds a place among the solid handsome pieces placed in our homes for use in halls, dining-rooms and libraries. Dignified and serviceable, it has no place in association with spindle-legged or satin upholstered pieces. These belong to a totally different period and should not be associated in common with leather upholstered furniture in libraries, dining-rooms or halls. The leather cushion on a window bench is most appropriate both as a thin, flat cushion, and as a pillow decorated with lacings and cut fringe, but such a pillow thrown in among the silk cushions of a couch is quite out of place.

For many years American taste relegated to the "den" or smoking-room all leather upholstered pieces, such as the divan tufted in leather, arm chairs with springs and allover upholstery in leather, leaving no wood visible on their broad expanse of surface, these huge, ungainly objects have nothing to recommend them to the eye seeking pleasant lines and good design. Contrast with these the leather furniture of an earlier period when the leather richly embossed and tooled, was stretched from side to side of the arm chair forming a band merely at the back, and the seat made in the same way offered the severely plain leather only with no tufted seat or springs below. The neutral pliancy of the leather afforded all the softness required. The Italian folding chair with the curving side spindles in the shape of the letter "S," commonly called the "Saronarola" chair, has the seat of leather stretched from one side to the other above the main joint in the center.

In the hands of the Spanish leather worker marvels of beauty were created in leather for seats and backs of chairs and couches, as well as for screens and walls. So completely was the surface of the leather covered over with rich gilding and lacquer that one forgot it as a part of the complete work, leather being



the ground merely on which beautiful designs in rich color were applied to a strong, durable substance.

The craft worker of to-day finds an excellent field for the expression of good taste in design, founded on the old patterns for screens, table scarfs, cushions and various small objects useful in household.

The exact knowledge required for the use of tools, methods and materials necessitates long study and experiment. Text books give somewhat vague information and those who have long practised the art are best able to instruct the beginner in the numerous methods of manipulation acquired by experiment. We have passed the stage when crude leather work evidently "hand-made" could be acceptable to critical eyes. Now it must be mechanically perfect—and absolutely well-finished in every respect.

More than anything else should the leather worker learn the limitations of his material and keep within them. Designs suitable to wood-carving or metal are not suited to leather. The natural richness of the material, the grain, the texture produced by different tannings, the colors applied by various mediums, all this purely mechanical part of leather work must be understood by the worker who aims to produce individual excellence. There must be no unfinished edges left untrimmed, lacings not securely fastened, nor colors that rub off. The leather must not be hardened and dulled instead of softened and polished with the natural gloss so rich and attractive of the material, as such work is not acceptable. Each branch of leather work requires special training to do it perfectly. The various branches such as cut, burned, stained, tooled, embossed or illumined leather call for special and definite training both in methods and design. Designs suited to one branch of the art are quite unsuited to another. The purpose for which the leather is finally to be used must never be lost sight of. Highly embossed surfaces, while suited to walls and screens, are quite out of place on chair backs where they form uncomfortable ridges against which one seeks in vain to rest.

Realistic designs are to be avoided. If one has the knowledge to design seemingly realistic patterns as the Japanese do, without making them commonplace, one may certainly do it. But such knowledge comes only after long study and training in the art of knowing what to leave out. For leather, it is on the whole much better to choose a fairly conventional pattern at the risk of not being original rather than to attempt realism where simple lines are better. It is always profitable to study any good antique pieces in museums or text books.

#### JAPANESE TOYS IN ENGLAND

JAPANESE toys, says the *London and China Telegraph*, are rapidly supplanting those "made in Germany" in many of our departments. Thousands of gross of toy Union Jacks are made in Japan, and also the majority of the small nodding animals, jumping rabbits, and other novelties that are now so common. Japanese baskets and hand bags are now a prominent "line" in England. They are capturing the trade through the combined cheapness and novelty of their goods. The consular returns show that since 1909, Japan has more than doubled her export of toys.

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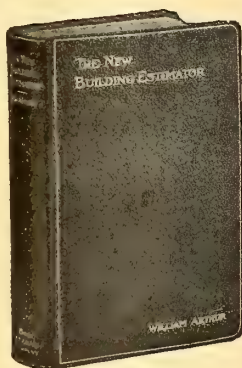
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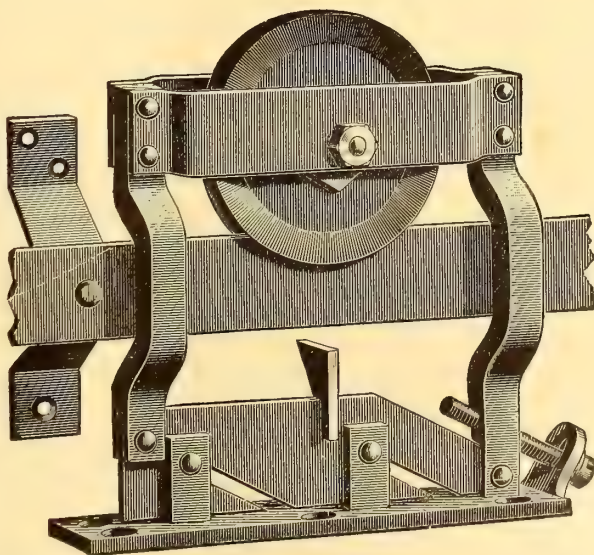
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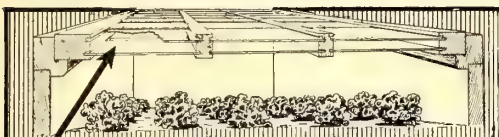
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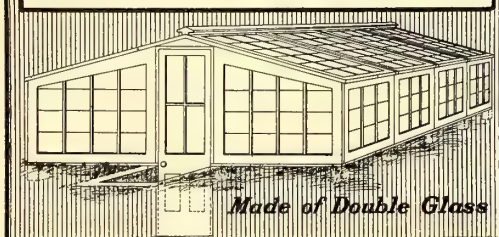
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## WOOD CARVING FOR HOUSEHOLD USE

By IDA J. BURGESS

THE art of the woodcarver applied to furniture has been so greatly overdone by the enthusiastic use of it in positions where it is essentially inappropriate, that to many the very name suggests chairs with uncomfortable seats having impossible backs all decorated with strange beasts or fantastic curves where the need for plain spaces against which the human body may rest would seem the most evident even to a woodcarver.

With the idea of making "a work of art," something to be looked at primarily, rather than for use, the Italian and German woodcarvers of the last few centuries have sought to literally cover every space of the chair with carving except the seat.

The natural revolt against this over-decoration was the casting aside of all decoration by the hand of the woodcarver on furniture and in its place leaving only the severe straight line of the Morris type further developed into the mission furniture.

The revival of handicraft in carving has brought back to use again on the part of many who delight in the handling of tools, the ancient art of woodcarving. Certainly nothing can be more pleasing than carving on furniture for household use, if it is placed in suitable positions on the furniture where it will really embellish and not destroy the structural lines of the furniture itself. For like anything built by the hand of man, from a chair to a great cathedral, these lines of construction must be in evidence always, and the decoration so placed that they will remain the leading lines followed by the eye from base to summit.

Too much importance cannot be put upon the suitable kind of design in woodcarving to the object it is intended to embellish, and particularly, in furniture the design must be one suited to the chair, table, chest or settee as the case may be. All these useful articles have served the woodcarver a means by which to show his skill in carvings that have been at times highly successful and at times quite the contrary.

The peasant carvings of the dwellers in cold countries have always been highly interesting. Those of the far north, the Scandinavian countries, give us massive chests embellished with symbolic representations of the myths and sagas taken from the early traditions. Some of the meanings have lost their earlier significance, remaining only curiously twisted ornaments, perhaps where the ancient woodcarver saw the great serpent, symbol of evil entwined about the roots of the tree of life igdrasil.

In the long night of the far north, the dwellers in the forests had pleasant occupation by the firelight of their cabins, carving the intricate flat pattern bands used so constantly on their chairs and chests. These incised patterns in low relief form a beautiful ornament without presenting any of those protruding lumps or other unfortunate surfaces for the human body to rest against. When carving in relief is used, such as garlands of fruit and flowers, they should be on wall surfaces well above reach. Such high relief carving is admirable enough also for picture frames, but here again the simpler forms are far more pleasing and a good deal of plain surface having delicate incised lines is better for modern work.

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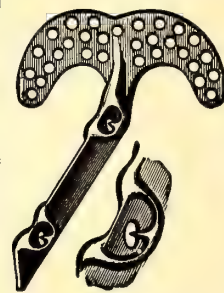
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### STATEMENT OF OWNERSHIP AND MANAGEMENT

of AMERICAN HOMES AND GARDENS, published monthly at New York, N. Y., required by the Act of August 24, 1912.

Editor, Gardner C. Teall, post-office address 361 Broadway, New York, N. Y.

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(Signed) F. C. BEACH, TREAS.

Sworn to and subscribed before me this 8th day of October, 1913.

(Seal) PHILIP D. ROLLHAUS.

Notary Public, Kings County. Certificate filed in the office of the Clerk of New York County. (My commission expires March 30, 1915.)



The massive carved frames surrounding the masterpieces of Botticelli are unique and beautiful, adding richness to the severity of the paintings themselves. They belong to the period in which they were made and cannot easily be transplanted to later uses. Carving of the Orient follows the best traditions of design suited to its purpose.

The Indian taboret folding stand has a border of low relief flat carving surrounding the top with a large plain space in the center of the stand on which to set the coffee tray or a vase in perfect security. The octagonal sides have panels of pierced carving in their upper sections with arched openings below. Incised leaf forms set to a stem as growing leaves are set, cover all the upright posts and lower cross bands, so that literally every inch of space is covered with ornament of a kind suited to the space it occupies and for that reason the little taboret occupies a favored place as an object on which ornament has not been misplaced.

The Chinese chair presents very odd lines to the western eye but the carving of ornament is usually confined to those spaces surrounding the back where richness in small detail may delight the eye without interfering with the comfortable use of the chair. Just the contrary is the case with the great high-backed chairs of European make on which ornament was placed over every available space just to show the woodcarver's cleverness.

Ornament that usurps the place of usefulness and makes the object it adorns suitable only for the glass case of a museum is certainly out of place. Consider always just the service the piece of furniture was made for and then design the ornament so that it can by no possible chance interfere with that service.

The Japanese have introduced carved wood panels into the walls of rooms above doorways and into the frieze or upper portion of wall space with great appropriateness as giving ventilation without the necessity of leaving doors and windows open for prowlers to enter at night. Except in very warm countries this would seem unsuited to any but seaside or mountain Summer cabins but the carved wood panels or running-bands of ornament surrounding large, plain spaces would appropriately decorate a room and furnish agreeable spaces for the woodcarver's art.

Screens also afford great opportunity for the art of wood-carving on the upright and cross bars and in narrow panels placed at the top where pierced wood-carving and delicately incised designs would ornament a space always conspicuous.

#### AN ISOLATED COLONY

THE Falkland Islands, in the South Atlantic Ocean, are a British colony with a population of over 3,000, possessing a comparatively imposing array of officials—governor, executive and legislative councils, colonial secretary, etc. They have also a bishop and a cathedral. This interesting pocket edition of a colony has hitherto had no telegraphic communication with the world, and only a monthly mail to England. Its isolation is now at an end; a wireless telegraph station has been opened at the capital and metropolis, Port Stanley (population 880). Communication with the outside world will be had only through the wireless station at Montevideo, Uruguay, 1,240 miles distant.



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Make yours one of the homes where the drudgery and inefficiency of the broom are no longer known, and where the ultra of convenience is enjoyed through the possession of a Western Electric Sturtevant Vacuum Cleaner.

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THIS book describes in detail in a most practical manner the various methods of casting concrete for ornamental and useful purposes. It tells how to make all kinds of concrete vases, ornamental flower pots, concrete pedestals, concrete benches, concrete fences, etc. Full practical instructions are given for constructing and finishing the different kinds of molds, making the wire forms or frames, selecting and mixing the ingredients, covering the wire frames, modeling the cement mortar into form, and casting and finishing the various objects. Directions for inlaying, waterproofing and reinforcing cement are also included. The information on color work alone is worth many times the cost of the book. With the information given in this book, any handy man or novice can make many useful and ornamental objects of cement for the adornment of the home or garden. The author has taken for granted that the reader knows nothing whatever about the subject and has explained each progressive step in the various operations throughout in detail.

16 mo. (5¼ x 7½ inches) 196 Pages. 140 Illustrations.

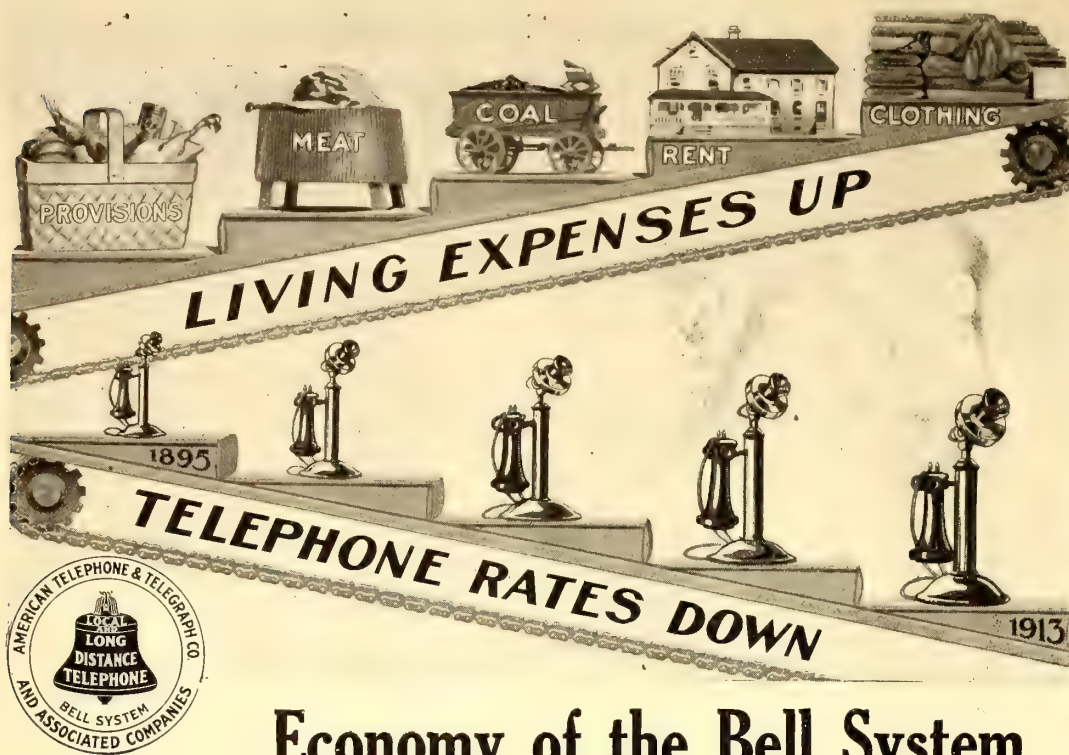
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New York





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This is the inevitable result of the comprehensive policy of the Bell System, which brings together the associated Bell companies and the communities they serve.

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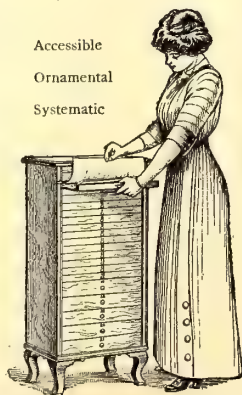
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## NOVEMBER GARDEN NOTES FOR THE PACIFIC COAST

By J. V. TUTTLE

SOME friends coming from the Eastern states to visit in California expected to see all the trees green the year around. Deciduous trees shed their leaves here in Winter the same as in New York and Pennsylvania, but we have such a wealth of wonderfully beautiful Evergreen trees that we get the year around beauty for which our state is noted. It is due almost as much to the Evergreen trees planted about our homes as to the mild climate that makes our Winters attractive.

There are hundreds of homes here, however, that do not experience the joy and satisfaction in possessing a useful collection of Evergreens. Now is the time to plant—to make your home a real home, a year-around home.

There are so many useful trees that may be planted this month, that it is difficult to know which to recommend. Perhaps the best advice is—"Plant those varieties that you have seen and like." That's the way I decide. We must make our homes to our own taste for we are the ones who should benefit.

Several of the Evergreens that may be planted this month are characteristic of California. The Blue Gum, *Eucalyptus globulus*, with its novel bark which it sheds instead of the gorgeous leaves; the California Live Oaks, *Quercus agrifolia*, with its writhing, spreading branches covered with holly-like leaves and furnishing Perennial shade on lawn or avenue; the California Big Tree, *Sequoia gigantea*, famous for its great size and perfect symmetry—these are the characteristic Evergreens of the state and where there is opportunity, one or more of them should be planted.

Then there are the flowering Acacias that are loaded with bright yellow bloom early in Spring and covered with narrow compound leaves gorgeous the year through. One of these on the lawn or in a group gives a Spring welcome and a monthly satisfaction similar to no other evergreen.

The Cedar of Lebanon, the Norway Spruce, the Colorado Blue Spruce, the Scotch Pine, and Goven's Cypress are wonderfully effective in a group planted in the corner of the lot or along the boundary.

In planting Evergreens, remember this one caution—"Don't plant too many." Leave space for your lawn. Don't crowd it into a tiny pocket between banks of trees, and don't cut it into a jig-saw puzzle by planting miscellaneous specimens of trees or shrubs or by arranging flower beds in various parts of it.

Once again I want to say, "Don't plant too much." Don't try to run a botanical museum on a small acreage that was intended for a home. Make every piece fit into the landscape as every stone in an arch fits into the completed semi-circle.

Of the Evergreen shrubs that should be ordered from the nursery now, there are some that are valuable the whole year, and others that, although green all of the twelve months, are really at their best only at blooming time.

The Spanish Broom is one of these latter. In Spring it bursts into a veritable furnace of yellow bloom, but when the petals have faded the limbs have a bareness that makes the owner who has planted it in front of the house wish that it could be moved out of sight till next blooming time. The way to settle the problem is to nestle the Spanish Broom in the bosom of a shrubby group that is made up of the Holly Berry, *Heteromeles arbutifolia*, Japanese Privet, *Ligustrum*



*trum japonicum*, and the Manzanita, *Arctostaphylos glauca*.

How is your lawn? This is the time to renovate California lawns. Dig out every weed, fill in every hollow, trim the edges, and roll, roll, roll. Use a heavy roller and don't stop going over it because you can't see any marked difference. Roll the lawn now four or five times.

Beside my front porch last Spring were some of the most beautiful Tulips I have ever seen. It was a new lot of bulbs I was trying out and so I planted them in a miscellaneous bed where I passed them several times a day. You know it is the constant association with a flower that makes you know that you love it. I learned which of the sorts I liked best and this year, I am going to plant those in separate beds and borders—this year in November, right now. You can't have too many bulbs. They please everyone, and they should surely have an important part in everyone's grounds.

Besides Tulips, you may plant Hyacinths, Narcissus, Easter Lilies, and Friesias.

'Tis well enough to have a bed of flowers that is gorgeous in Summer and by Fall is dead, but it is so much better to plant for permanency—to plant the flowers that come back—old friends—to greet us next year and the next and next. If you would have a garden of old friends, get plants of the following Perennials now and set them in your chosen spot, with well-stirred and well-fertilized soil about their roots, and with shade until they have made a start.

Pansies, Stocks, Columbine, Canterbury Bells, Carnations, Shasta Daisies, Hollyhocks, Oriental Poppies, Petunias, Snapdragons, Violets and Verbenas.

Sweet Peas are not of the "old friend" sort, but we must have them. I can scarcely imagine a real home without Sweet Peas. The Spencer varieties are the largest and most attractive, but there are other sorts that you will like. Plant the seed now for early Spring blooming.

Did you ever hear that saying, "The shoemaker's wife goes barefooted?" That applies to a good many of us in California—here where we may have crisp vegetables from our own garden the year around, we go without them. And why? I wonder why. I guess it is because we don't really realize what we might have. Here are the vegetables that may be planted in November and will bear before Winter is entirely over: Onion seed, beets, carrots, cauliflower, lettuce, peas, parsley, radishes, spinach, and turnips.

#### RELATIVE LAND AND WATER AREAS OF THE WORLD

IN our school days we learned that water covers three fourths of the earth's surface, and land the other fourth. This statement dates back to a time when very little was known about the distribution of land and water in the polar regions, and needs to be considerably revised in the light of recent discoveries. Taking account of the results of the latest polar expeditions, Prof. Wagner estimates that the ratio between land and water is 1:2.242; in other words, that about three sevenths of the earth's surface is land, and the rest water. This estimate assumes that only 10 per cent. of the surface north of latitude 80 degrees north is land; an assumption that may be considerably modified by the forthcoming explorations of the great unknown region north of British America and eastern Siberia.

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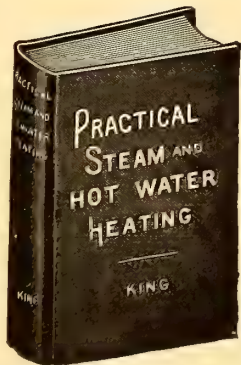
Subway Express Station at the Door

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By ALFRED G. KING

Octavo, 402 Pages. Containing 304 Illustrations

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An original and exhaustive treatise, prepared for the use of all engaged in the business of Steam, Hot Water Heating and Ventilation.

THE standard and latest book published. Tells how to install heating and ventilating apparatus. Describes principal systems of steam, hot water, vacuum, vapor and ventilation; together with the new accelerated systems of hot water heating. Chapters on up-to-date methods of ventilation; fan and ventilation; rules and data for estimating radiating surfaces and information as make it an indispensable work for journeymen steam fitters, steam fitters' apprentices. This work represents the best practice of the trade, with text, diagrams and illustrations.

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**I**F you have purchased any other player-piano than the Kranich & Bach, there are nine chances out of ten you will find that some cheaper or lower grade instrument contains a self-playing mechanism identical with yours.

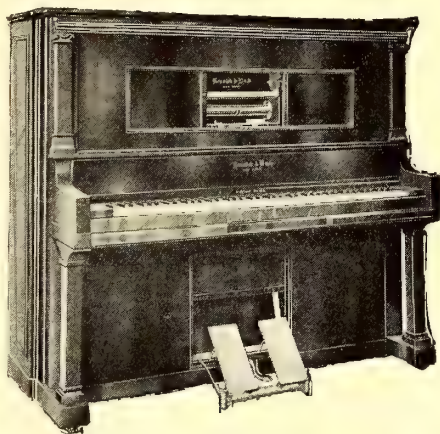
The majority of player-pianos are "assembled" instruments, containing a sort of "hybrid" self-playing action capable of being "tinkered" into all kinds of pianos, but designed for no one in particular.

## THE KRANICH & BACH PLAYER-PIANO

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An experience of half a century is back of the Kranich & Bach player-piano.

*Write for catalog.*



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### HAIRCLOTH

**A**NYONE whose recollection extends back as far as thirty years remembers the black haircloth with which the sofas and chairs of the "parlor" were covered. These chairs and sofas were sometimes in themselves of very excellent design and lately I have seen a set of them which I knew somewhat intimately in childhood days, and they are surprisingly interesting covered as they are, with a striped fabric showing a Louis XVI design in two tones of gray.

It seems that haircloth is now used chiefly as a lining for garments, particularly for the collars and lapels of coats and cloaks where a fabric stiff and yet pliable is required. Its use as a furniture covering is by no means over, however, and recently I have seen some haircloth of an entirely new variety which shows the change and improvement which good taste has wrought in it. In other days this fabric was almost invariably of black, having a slippery and to some extent a glossy surface and was generally held in position by wooden buttons covered with the same material. The haircloth now seen in the shops is of really beautiful patterns and colors in various shades of old blue, numerous tones of dark red and wine color, many shades of gray and deep yellows and old golds shading into the darkest browns. The patterns I have noticed are extremely pleasing. One which I remember particularly showed stiff little "nosegays" formally arranged. Another very pleasing design was of wreaths somewhat upon the Empire order and there are numerous adaptations of "diaper" patterns. Since seeing these fabrics on sale in the shops I have seen furniture actually covered with them and it is pleasant to find that this odd material has been so beautified and improved that it has entered upon a wholly new phase of its exceedingly useful career.

### KINGS WEIGHED IN GOLD

**I**F the King of England, when he went to Calcutta, had not set his face against the proposition he would have been weighed in gold, and the amount required to make him tip the scales would have been distributed among the poor, says *Harper's Weekly*. This is a very ancient custom that still prevails in many Eastern lands. A Maharajah who was recently crowned seated himself in one of the gold pans of the balance, while into the other was thrown gold coin until royalty rose in the scales. The Maharajah, by an old unwritten law, did not become legally chief until he had been weighed in this manner. In olden times the custom prevailed of throwing the money into the air and letting the people scramble for whatever part of it missed the scales, but this resulted in disorder and frequent loss of life and, moreover, defeated the object in view, as the strong and well-fed usually prevailed over those more in need of the benefit. After this a commission of functionaries was named to divide the gold among the poor of the country districts after the monarch had been weighed.

This custom of weighing monarchs is not so extravagant as it may appear to be. In the case of George V, it was calculated that one hundred thousand dollars in gold would be devoted to the weighing and the expenses of the entertainment, but that is not to say that the expense was necessarily determined by the bulk of the monarch. As much more may be added to the fund as any number of persons desire to give. However, the native Indian potentates are usually heavy enough to satisfy all demands.

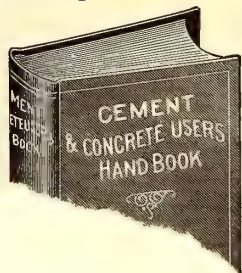
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## Popular Handbook for Cement and Concrete Users

By MYRON H. LEWIS, C. E.

Octavo (6½ x 9½ inches) 500 Pages, 200 Illustrations.

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**T**HIS is a concise treatise on the principles and methods employed in the manufacture and use of concrete in all classes of modern work. The author has brought together in this work, all the salient matter of interest to the users of concrete and its many diversified products. The matter is presented in logical and systematic order, clearly written, fully illustrated and free from involved mathematics. Everything of value to the concrete user is given. It is a standard work of reference covering the various uses of concrete, both plain and reinforced. Following is a list of chapters, which will give an idea of the scope of the book and its thorough treatment of the subject:

I. The Uses of Cement and Concrete. II. Glossary of Terms Employed in the Uses of Cement and Concrete. III. Kinds of Cement Employed in Construction. IV. Limes, Ordinary and Natural Cements. V. Portland Cement. VI. Inspection and Design Substances in Cement. VII. Sand, Gravel, and Broken Stone. VIII. Concrete (Plain). IX. Concrete (Reinforced). X. Methods and Materials for Plain and Reinforced Concrete. XI. Concrete Blocks. XII. Concrete Tiles. XIII. Concrete Pipes and Conduits. XIV. Concrete Retaining Walls. XV. Concrete in Water Works. XVI. Concrete in Sewer Works. XVII. Concrete Arches. XVIII. Concrete Retaining Walls. XIX. Concrete in Bridge Work. XX. Concrete Construction Under Water. XXI. Concrete Conduits. XXII. Concrete for Ornamentation. XXIII. Concrete for Painting. XXIV. Inspection for Concrete Work. XXV. Water and Estimates for Concrete Work.

361 Broadway, New York





## CHRISTMAS NUMBER OF AMERICAN HOMES AND GARDENS

THERE is little doubt but that every friend of AMERICAN HOMES AND GARDENS will find the December issue the most beautiful number of the magazine which has yet appeared. From cover to cover the December issue will be one of surpassing interest and beauty. Already the feature of the illustrations in AMERICAN HOMES AND GARDENS has won it an enviable position in the magazine world, which standard the Christmas number will maintain without resorting to any of the bizarre effects, that the Editor believes are adjuncts to dignified magazine making. The opening article, containing many remarkable illustrations, including a full page frontispiece, will be on the subject of Cedars of Lebanon, being the story of the famous cedars of the Holy Land and other prototypes found in some remarkable specimens of the same species, which have been successfully raised in America. A California Bungalow of the Swiss Chalet Type is the subject of an article by Mr. Charles Alma Byers. This article will be illustrated with exterior views, interior views and floor plans. The page feature will be devoted to describing aquamarine glass, an exquisite production of the age. Curtains for Windows will be the subject of a contribution from the pen of Miss Ida J. Burgess, a well-known interior decorator and artist of note. The beautiful town house of Miss Elsie De Wolfe will be described and illustrated by Mr. Harry Martin Yeomans. A California villa of the Roman type will form the centre page feature, and Mr. F. F. Rockwell, the well-known horticulturist, contributes a practical and interesting illustrated article on the subject of House Plants. An English half-timber house of unusual attractiveness will be described, and the Collectors' Department will contain especially noteworthy articles, one of which, "Old Cottage Figures," will be contributed by Miss Mary H. Northend, and another, "Old Screens," illustrated with photographic reproductions of some new examples by Elizabeth Lounsbery. The main section of the magazine will contain the usual departments of "Within the House," "Around the Garden," and "Helps to the Housewife."

### THE COLLECTORS' MART

MANY readers of AMERICAN HOMES AND GARDENS seem to labor under the impression that a charge is made for the Want, Exchange and Offering advertisements, which appear in the Collectors' Mart from month to month. AMERICAN HOMES AND GARDENS makes no charge for inserting Wants, Exchanges and Offerings in connection with collectors' interests. Furthermore, this service is not restricted to subscribers. All friends and readers of AMERICAN HOMES AND GARDENS are invited to make their wants known through the Collectors' Mart columns. Read carefully the instructions at the head of this department, which will be found upon another page of the current issue. Likewise, AMERICAN HOMES AND GARDENS makes no charge for inserting inquiries, which appear in the Collectors' Department, nor is this "Queries and Answers"

department confined to subscribers. All friends and readers of AMERICAN HOMES AND GARDENS are invited to avail themselves of this service.

### THE NEW TARIFF AND ART

HAPPILY the absurd time provisions imposed by previous tariff bills on works of art brought into America has been done away with, and at last free art has come to be a reality—thanks to the untiring efforts of its champions, and to the influence of the President, of Mr. Underwood and of Senators Root and Lodge. There has been almost inconceivable strength in the opposition to free art exhibited in times past. That the entrance of art free of duty would demoralize American taste is one of the ingenious arguments which, from time to time, were advanced, among others equally ridiculous, by those who fought to maintain a tax on art. "Duty" has been the polite and official name for this tax. Nevertheless, a tax it was, and American art suffered in consequence of its being exacted. The *American Art News* in one of its editorials remarks that "the adoption of free art marks one of the greatest steps forward in the higher civilization of the country that has yet been taken." The editor of AMERICAN HOMES AND GARDENS suggests that it might be as pertinent to say that the removal of the tax on art marks an awakening of public intelligence from the stupor that has hardly been compatible with the higher ideals of any progressive civilization.

### THE BURLINGTON FRANKLIN HOUSE

A HOUSE used by Franklin, one of the first houses to be erected in the town of Burlington, New Jersey, was once occupied by Benjamin Franklin when a resident of that city. It is known to have been erected prior to 1685. It is an old cabin having brick walls, gambrel roof with an overhang on the entrance side and has been purchased by the Annis Stockton Chapter of the Daughters of the American Revolution, of Burlington. When Benjamin Franklin first went to Burlington he was poor, ill clothed and had only a few pennies in his pocket. On his way from Philadelphia to New York he was detained in Burlington by reason of having missed the boat for Philadelphia. Looking around for shelter, an old woman consented to extend to him the hospitality of a dinner of beefsteak. After a short conversation with Franklin the old woman discovered that he was a printer and recognized that he would succeed from the determination which was evident in his conversation. Although she advised Franklin to set up a shop in Burlington he continued to follow out his original intention by going to Philadelphia, as his services there had already been bespoken. However, Franklin returned to Burlington some time after, at which time he printed the New Jersey Colonial Paper Money. It will interest our readers to know that the Annis Stockton Chapter will probably reconstruct the house and make of it a museum. The Editor of AMERICAN HOMES AND GARDENS suggests that it would be an excellent plan to exhibit there a collection of representative examples of all the paper money of New Jersey printed by Franklin.





ORIGINAL SUN DIAL  
HARRIET W. FRISHMUTH. Sc.  
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HOME AND GARDEN

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¶ The Gorham foundries are patronized by the foremost sculptors of the world, and our galleries have become the recognized place of meeting, discussion and submission of the best in bronze and marble.

¶ Believing that a small work of sculpture may be as great a work of art as a large one—many of America's leading sculptors are sending to us daily recent examples of their year's work—an inspection will arouse enthusiasm.

An immediate and cordial response is assured to all  
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FIFTH AVENUE AND 36th STREET

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By BARR FERREE

*Large Quarto, 11x13½ Inches. 340 Pages. 275 Illustrations. Handsomely Bound. Gilt Top. Boxed.*

### Special Offer

A limited number of copies of this book (the price of which is \$10.00) is offered with a subscription to AMERICAN HOMES AND GARDENS (the price of which is \$3.00 a year) *in combination* for \$7.50.

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¶ This is a sumptuously illustrated volume in which for the first time, the subject of the more notable, great estates, houses and gardens in America receive adequate treatment. An effort has been made to select as great a variety as possible of the styles of architecture which have been introduced into this country, as being specially adapted to the peculiar conditions of American country life.

¶ Although the exteriors of some of the houses shown may be familiar to a certain number of readers, few have had the privilege of a visit to their interiors, and for that reason special attention has been given to reproductions of many of the sumptuous halls and rooms of the people of wealth, and no better way can be obtained of learning how the favored few live.

¶ The building of the great homes of America has necessarily involved the development of their surrounding grounds and gardens; the work of

the landscape gardener has rivaled, in its dignity and spacious beauty, that of the architect. If but little is known of our great estates, still less is known of their gardens, of which, in spite of the comparatively short period that has been given for their growth, we have some very noble instances among us, which are illustrated and described in the present volume. ¶ This work is printed on heavy plate paper and contains 340 pages 10½x13½ inches, enriched with 275 illustrations, of which eight are in duotone. It is handsomely bound in green cloth, and stamped in black and gold, and, in addition to being the standard work on notable houses and gardens in America, unquestionably forms a most attractive gift book.

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*Photograph by T. C. Turner*

Garden front of the pre-Revolutionary house of 1735, the home of Mr. Frederick J. Williamson



# AMERICAN HOMES AND GARDENS

Volume X

November 1913

Number 11

## A Pre-Revolutionary House on the Hudson

By Harriet Gillespie  
Photographs by T. C. Turner



WHEN a business man of moderate means achieves a suburban home and a hobby at the same time, he is accounted fortunate by his fellows, for only those who have attempted it know how difficult the problem is. Mr. Frederick J. Williamson, of New York, owner of the delightful country home here described has done all of this. First of all, he "discovered" a lovely secluded haunt on the west bank of the Hudson, known only to a small number of Summer residents and a smaller number of Winter dwellers. Then he proceeded to ride his

hobby of an old place in which to live and hold treasures.

As the crow flies, it is but twenty-one miles from the city; by the New York Central to Dobbs' Ferry, thence by Captain Hill's gasoline launch across the Hudson, it is considerably less than an hour from office to home. Far from the madding crowd, yet near enough to commute comfortably, he has, in an old pre-Revolutionary house of 1735, set up his Lares and Penates in the shape of a rare and beautiful collection of antique furniture, china and glass.

It is in the historical little settlement of Sneden's Landing, made famous during the War of the Revolution, as



The old pre-Revolutionary Sneden homestead, now owned by Mr. Frederick J. Williamson





The rooms are low and rambling and the cabinet work superior in quality and finish

well by the activities of the intrepid little ferry mistress, "Mollie" Sneden, whose ancestral home Mr. Williamson occupies, as because General Washington had charge of the redoubts at this point, that the business man found the environment suited to his tastes. It is all historic ground hereabout. On the high point above the landing, there were posted some five hundred Continental troops immediately after the Battle of White Plains in November, 1776, and the ruins of the redoubts are still to be seen.

The story is often told of how Martha Washington ferried over the river here to join the General at Cambridge, Mass., in 1775, in order, he urged, "to avoid the Toryism of New York." Both Washington and Rochambeau crossed the Hudson in 1781 by way of Sneden's Ferry, reconnoitering the British position to the east, and it is an historical fact, the first salute to the flag was fired by order of the British Parliament in the river between Sneden's Landing and Dobb's Ferry at the conclusion of the war.

From Sneden's Landing to Tappan, the country abounds in historic interest and a number of charming old homes, the property of the Lawrence family, are, like the old Sneden house, in a wonderful state of preservation. Others beside Mr. Williamson have become imbued with the artistic beauty and old-time atmosphere of this sequestered spot, and in the colony occupying various of the historic houses are F. M. L. Tonetti, the sculptor, whose wife was a Lawrence, and owns about one hundred acres of land in this vicinity; B. F. Goodhue, of the firm of Gram, Goodhue & Ferguson, architects of Manhattan, and Dr. Henry Mitchell Smith, eye specialist of Brooklyn.

Mr. Williamson's home is a picturesque dwelling of the Dutch Colonial type. It has a gambrel roof and good simple lines and is the style so popular in modern suburban

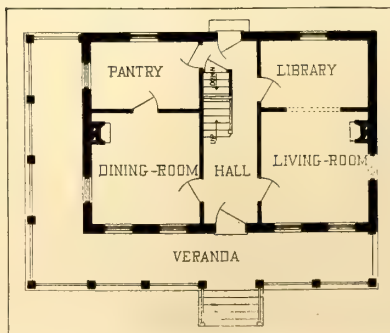
real estate developments, but with that indescribable difference which distinguishes the old from the new—that evanescent something—time supplies, but which evades the grasp of even the most skilful of architects.

Standing on the brow of the first gentle slope, close to the water's edge and but a stone's throw from the ferry, it is little changed in appearance from the original design. Structurally it has been slightly re-modeled by several of its long line of tenants. It has needed but a few modern improvements, such for example, as plumbing and the like, to make it meet the requirements of modern domestic life as satisfactorily as it did in the past.

The first story is of rough cut brown stone, culled from an old quarry in the vicinity. When built, the blocks were put together with mud and at a later date the stones were pointed up with mortar. The second story is of frame and clapboards have succeeded the wide cedar shingles of former days. On both the east and west facades, the roof has, in more recent years, been broken with dormer windows, two on each side. Wide chimneys flank the ends and one time they were capped by English chimney pots.

In the double veranda running across the front of the house, the most obvious architectural blunder has been committed, but before Mr. Williamson's tenancy, let it be said.

While this feature enhances the comfort of the occupants, it detracts perceptibly from its appearance. It will in time be removed. At the rear the house remains practically unchanged. Here the simplicity and symmetry of early American architecture are delightfully demonstrated. In front, the outlook from the broad Colonial doorway is over the Hudson and the low lying hills in the distance. At the back it is upon a lovely old-time garden filled with Hollyhocks, Columbine, Larkspur and all



First floor plan

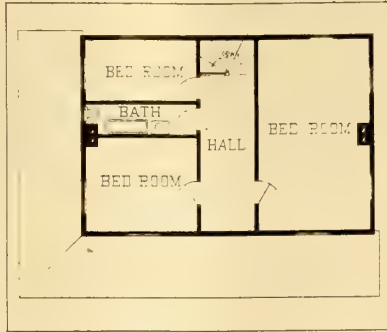


the other old-fashioned flowers which screen but do not altogether hide a thrifty vegetable plot beyond. Back of it the sharp wooded slope capped by the ruins of the Colonial redoubts rises prominently.

But despite the changes, time and many minds have wrought the house has lost none of its charm exteriorly, and within, the remodeling has been so slight as to be scarcely noticeable. From off the broad hall, running from door to door, there opens four rooms; to the right, the living-room and library; to the left, the dining-room and pantry. In the cellar the original kitchen, with its old Dutch oven and time-honored equipment of culinary utensils, is still in use.

The rooms are low and rambling and, as in most houses of the early Colonial period, the cabinet work is of superior quality and finish. To lovers of fine woodwork, there is inspiration in the exquisite spacing and in the perfect proportions of windows and doors. On the first floor none of the rafters are exposed, but in the spacious bed chamber overhead they are frankly visible. Two very interesting fireplaces flank the ends of dining- and living-rooms. About the chimney opening, the brick facing has at one time been veneered by a layer of soapstone, a fashion in vogue fifty years ago, and the hearth is raised from the floor level by a single layer of brick.

In this era of change and unrest, not many of these old land marks remain, and lucky is the man who is fortunate enough to secure one for a home—and a hobby, particularly when that happens to coincide so appropriately with the atmosphere of the place. About "Sneden's old house at the



Second floor plan

ferry," as it was familiarly called in Revolutionary days, clings all the old-time romance and historical sentiment we love to fancy as inseparably associated with old furniture, pottery and glass. And the visitor to Mr. Williamson's home is sure to thrill with a sense of deep satisfaction to find, on entering, there is nothing to mar the picture. It requires no vivid stretch of the imagination to fancy oneself transported to the days when pewter and old blue china and copper luster, now so jealously guarded under lock and key, were in common daily use, and San Domingo mahogany was as plentiful almost as firewood, and was the staple product for the construction of nearly all the best furniture of the day.

It is a catholic collection Mr. Williamson has brought together in the old Dutch house, as he himself will tell you. It is his aim to keep it so. Although he has developed it along certain broad lines, he has not attempted to feature any special phase of collecting, unless it be that of old Staffordshire of which there are some eight hundred pieces. All told, Mr. Williamson's antiques number about two thousand.

Like most collectors, Mr. Williamson's fancy is often taken with some especially delightful piece, he can't resist buying, until now, in finding a place for his treasures, it has become a question of subtraction rather than addition. This weeding-out process too is attended with more or less difficulty, since the attic of the house, like most Colonial dwellings of the second period, is so inaccessible as to be practically useless. Consequently, every odd closet has its



The dining-room contains some of the eight hundred pieces of old Staffordshire ware comprising Mr. Williamson's collection





The house commands a fine river view

box or barrel of unopened treasures which "some day" are to take their place along with others of their ilk and age.

As special mention is made of the old china, it doesn't by any means indicate a lack of old furniture. There is a hoard of it, and several pieces are very properly rated as museum relics. One of these, and by far the most important of the collection, is an old Dutch kas from the estate of Mrs. John V. L. Pruyn, of Albany, which stands over seven feet high with a width of five feet five inches. Miss Esther Singleton in "The Furniture of our Forefathers" makes special mention of it. She writes:

"It is a wardrobe or cabinet, solidly built of dark wood, with the surface inlaid with light colored wood and ivory, and having about fifty circular plaques of Delft ware, each separately framed with delicate moldings in a slight projection from the general surface.

"The color of the plaques is in each case blue and white, and these are therefore lighter than the piece, the inlays forming a third number in the proportion. The sincere love of the Dutch workmen for effective decoration, while they still retained a feeling for domestic simplicity, is evidenced in this piece. It is like the English Jacobian pieces which we contrast for their simplicity with the statelier contemporaneous furniture of the royal and princely households of France and Germany."

Edwin Foley, in "The Book of Decorative Furniture," also speaks of this kas and says: "It would be difficult to find among the many kases which have been zealously treasured by generations of descendants of the early Dutch settlers in New Holland, a more picturesque and better preserved example than this distinctive Bavarian cupboard. Its forty-five Delft plaques—for there are seven upon each end in addition to thirty-one upon the front—picture in characteristic Dutch fashion, scenes upon land and sea and from the scriptures."

In the early days it was evidently a receptacle for the linen of the thrifty Dutch housewife. To-day, it is a re-

pository for Mr. Williamson's luster ware. It is supposed the two shelves with which the kas is fitted were added at a more recent period, and that one time the linen or other household goods were simply piled in, one layer upon another. At the bottom are two shallow drawers. The kas is in such a perfect state of preservation, that although the wooden pegs with which it was originally joined have long since dropped out and lost, it still holds together by reason of its own weight and symmetry.

As the kas is the largest piece in Mr. Williamson's collection, so is the Sheraton music stand the smallest, but next in point of age and value. Of mahogany, it is elaborately inlaid with light wood, and despite its one hundred and fifty years has lost none of its veneer and the tambour door opens and closes with the smoothness of well-oiled machinery.

Almost overshadowed by more pretentious pieces, is a genuine Chippendale coffee table, whose counterpart is seldom seen. It is of the pie crust variety with single cyma curves and cabriole legs. But apart from the well-loved design, the great charm of the piece lies in the "patina," that indescribable characteristic of age by which real lovers of antiques tell the new from the old, the genuine from the false. This consists of a wonderful velvety gloss or polish acquired only by the hand of time, never in a cabinet maker's workshop.

It is no secret that the eyes of connoisseurs have for long been turned cravingly upon these several pieces. It were as likely though, for a mother to part with her child, as for a collector to part with his treasures—except under the influence of dim need. However, there must be a sense of satisfaction in knowing if it were necessary, they would bring sums ranging well up to three figures, for the kas four.

As beauty of one sort often acts as foil for beauty of another, so a collection of old furniture needs its complement of old china to adequately display the charms of each. In this respect no disappointment awaits the visitor to Mr. Williamson's historic old home on the bank of the Hudson,



The Williamson house is rich in antique furniture



for the wealth of "old blue" ware acquired in the search for Colonial relics is as effective æsthetically, as it is choice from the antiquary's standpoint. While no one room has a monopoly of china, it is very properly in the dining-room, the greatest wealth of this precious treasure is seen. In order to properly display it, every inch of wall space is used. Yet there is no sense of overcrowding; only a consciousness of the delicious massing of color, that rich deep blue to be seen only in this sort of china.

Until recently, English views have gone begging in this country, American collectors preferring native views to those from the other side. A decided change of heart has taken place recently, and the upward trend of prices for English views is said to be an indication of the growing demand for them. Mr. Williamson has specialized in this direction, and it has been his good fortune to identify an English series which heretofore has defied classification. On a platter bearing a View of Lindertis, Forforshire, he discovered Heath's mark by which one places this series among those of known makers.

An unusual piece is a twenty-one-inch Turin platter by Woods. This, Mr. Williamson says, is the finest specimen of blue transfer printing he has ever seen. Not only is the color exquisite, but the drawing of the picture itself is far superior to other pieces. In it the border is repeated making a beautiful frame of dark blue which, in contrast to the



This old Dutch kas is a notable piece of antique furniture

lighter center portion, forms a most effective decoration. The rarest of the English views is a nine-inch plate by Tams, the View of Blenheim, before mentioned, which so far as is known, is the only specimen of its kind in existence. Mr. Williamson is compiling a list of English views and has already succeeded in adding a large number to those already classified. As most collectors of old Staffordshire blue china are confined to the historic American views, I have purposely omitted mention of these, for while Mr. Williamson's collection contains many of the rare varieties, the subject has been so ably treated by others that no additional comments seem necessary.

Whether by accident or design, it is true that Mr. Williamson has picked up about one hundred and fifty of the quaintest coffee-pots and tea-pots imaginable, and the appeal they make to popular as well as to cultivated taste is instant and ample, perhaps because of the delectable brew pertaining to their use. One of the loveliest examples and by all odds the gem of the collection, is a gold luster coffee-pot of Wedgwood's, although his name does not appear on the ware. It was a custom of Whieldon never to identify his pieces by any mark or name, and it might well be that his illustrious contemporary and sometime partner followed in his footsteps in this respect, but in both cases their workmanship is so superior it can't be mistaken, for as one expert remarks, "No inventor ever approached their per-



The old-fashioned garden comes quite up to the hospitable house



fection." The praise is worthy the triumph of such masters.

As there is fashion in dress, so is there fashion in collecting, and just now no collection is deemed complete if it lacks at least one piece of Whieldon tortoise shell or cauliflower ware, the product of that first famous factory at Little Fenton. Several fine examples of it are included in the tea and coffee-pot brigade and they are interesting both from an historical as well as the potter's viewpoint.

Of jugs and pitchers there is no end. Among them are four jugs of the same subject which depicts a hunting scene with dogs, horses and men, but each is decorated in a different color scheme attesting to the potter's versatility at that period. An extremely rare piece is a salt glaze jug with a colored decoration of birds. In a Wedgewood jug of copper luster Mr. Williamson has secured a prize, much to the chagrin of the former owner, who is himself a collector of no small note.

As he failed to classify a small applied medallion below the lip of the jug which portrays the marriage of Cupid and Psyche, he let the piece go for a song. As it happens, the famous Flaxman designed this for Wedgewood, and if any more positive proof were needed that it is indeed the work of the old master potter, the sceptic by the aid of a powerful microscope may describe the letters WEDGEWOOD, almost obliterated, but still discernible, in the bottom.

There is a double dinner set of Davenport ware of one hundred and sixty pieces which is in constant daily use by the collector's family; a gem of a coffee-pot of Elers, soft as velvet to the touch, with medallion figures of Britannia applied to the sides, and of Bennington ware there is a jug,

a masterpiece of lustrous glaze, beside many other things.

A by-path of collecting with a special charm of its own, covers the history of American glass flasks, and illustrating it, Mr. Williamson shows several hundred. One very highly prized by the owner is a flask commemorating the birth of the steam engine. So rare are these bottles that Edward Atlee Barber in his book on "American Glassware," decided there was no such piece in existence.

"It is said," he writes, "there is a design showing the earliest form of steam engine, but on investigation what was supposed to be a locomotive turns out to be a horse, and it is quite doubtful if such a design was ever produced."

In making a collection of pewter, Mr. Williamson has confined himself strictly to the English product which in point of perfection of design and quality of finish, he believes is unsurpassed. He already has two hundred pieces with an additional number now en route from England, included among which is a platter twenty-six and one half by twenty-one inches in size. Apart from this he has three sets of lidded measures made by James Tissoe in 1740, a set of Georgian measures and an English baluster measure of the fleur de lis type. The old saying that what is bred in the bone will come out in the flesh holds splendidly true in Mr. Williamson's case, for he comes honestly by his love for antiques, his father being a well-known collector and a veteran bibliophile, whose treasures are stored away in his Rockland County home on the Hudson a few miles north of the old Mollie Sneden house, where his son has there so admirably solved the problem so many young men in town have to face, "Is a country home and a hobby possible to a business man of moderate means?"

## The Cat Fancy

By Ida D. Bennett



SO unusual is it to find any one who avows an antipathy to the cat that one is rather apt to look upon it as a pose or, if convinced of its honesty to look for some extenuating cause—as, perhaps, some distressing incident in childhood which had left the descents of its mark in the sub-consciousness of the adult. One woman whom I knew was once badly frightened by a strange cat which had gained access to her room through an open window and had made a snug, warm nest upon her baby's chest. This incident caused her to hold an avowed antipathy to the whole feline race for many years, but later, coming accidentally into the possession of two handsome Persian cats, she took a strong bias in the opposite direction and to such an extent that it greatly amused her friends.

To the novice who has paid little attention to the growth of the "Cat Fancy" and has lived remote from contact with any but the common house and barn types, the cat shows and cat literature are startling revelations. And even to the initiated the cat fancy in America is still very young and undeveloped and offers big opportunities for development and improvement.

Possibly the most crying need at present is for some definite standard of judging, such as obtains at the dog shows and especially at the poultry exhibits. Under the present arrangement so much is left to the humor of the judges, generally speaking, that few cats win or lose strictly on their merits, or demerits.

Naturally, if a judge favors a certain type of cat of his own breeding, his preference will influence his decisions at the show. For instance, there is a decided preference just now for what is known as the "Cobby type of cat, the short, low body, with short, almost bow legs." Naturally a judge having this preference will discredit the long, rangy cat which the more conservative breeder considers the

rational shaped cat. Again one judge may be taken by a fine shaped head (which should always be as nearly round as possible), with small, well set ears, and short nose, while another may make a fetish of the feature of a big bushy tail.

If, then, the "Fancy" would adopt a score card similar to that used for poultry, allotting a certain number of points to each point judged and making the award to the cat winning the largest number of points, then "Best cat in Show," "Champion" and the like



White Persian



would mean something. Grand Mogul 96 would convey a definite guarantee of quality far superior to that of best cat in a show where there may not have been a 96 or even a 90.

Given this standard of judging, the amateur cat fancier would have something definite to go by in making an initial purchase for founding a cattery and a definite standard—quite comprehensible—towards which to breed. As it now is the best one can do is, having selected the color one wishes to specialize on, to buy as good a queen of that color as one can afford, always selecting one whose ancestors for at least five generations have been of the color without a break.

And really, the fine breeding and pedigree is of more importance than the individual cat, for cats, like all animals revert, in marked degree, to their ancestors, and an inferior individual of unexceptional pedigree may produce some notable kits. Another point to be understood is that the descent is of more importance than the show record.

Another thing to avoid in starting a cattery is, in the writer's opinion, the Angora. The writer's advice would be to buy a straight Persian, if a long-haired cat is wanted or a good short haired, for I can assure you that the short haired is at last coming into his own; but not the Angora. As to color, that is really a matter of individual preference, and there is really no "latest style" in color, but it pays to select one color and stick to it, acquiring as fine specimens as possible and establishing a reputation for that color. It also pays to adopt a cattery name and use it as a prefix or suffix to the names of your best cats, and then having it registered.

Most everyone has some definite idea of the standard colors—white, black, orange and blue, but the various



"Contentment"



Persian Kitten

graduations of the blues, chinchillas and smokes, are less well known but exceedingly beautiful animals and when bred to purity of color, correct eye color and marking—or freedom from marking as the case may be, they are things to strive for to win.

There is no question, however, about the supreme beauty of a fine specimen of the blue-eyed white Persian. Anyone who recalls a glimpse of a bit of blue sky through the blossom laden branches of a cherry tree in May time, can form some idea of the peculiar beauty of the large blue eyes of this class of cats. There is something peculiarly child-like and innocent, not seen in eyes of any other color. It is a pity that blue-eyed cats are so very often deaf. However, their peculiar sensitiveness to vibrations in a measure atones for this defect and one owner of a perfectly deaf cat told me that she called it by tapping on the floor—the jar reaching its inner consciousness just as the sound of her voice reached the perfect hearing of the other cats.

A perfectly colored black is, perhaps, one of the rarest and most handsome of cats; cats of this color so often showing a reddish or brownish tinge and more or less gray under color. A solid black, clear to the skin, with no white hairs, other points being satisfactory, counts up into big money very fast and one should not expect to get a really good bred kitten of this type for less than fifty dollars, while excellent oranges, browns and blues and whites may be had for from twenty-five up.

Where one merely wishes a fine cat as a pet, preference should, the writer thinks, always be given to the females as there is no comparison between them and males as household companions. They are quite certain to be more disciplinable in their habits,



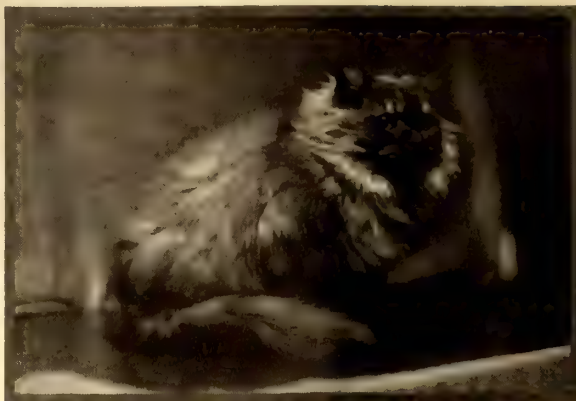
There is no question about the supreme beauty of a fine specimen of the blue-eyed white Persian cat



more affectionate and sweet-tempered and far less given to straying away.

The care of a fine Persian is considerably greater than is required by short-haired cats, as these can be trusted to look after their own coats and toilets. Persians, however, must be groomed daily if one would encourage a fine and silky coat. This is especially necessary during the late Summer and Fall when the old coat is shedding and the new starting up. The constant use of the comb removes the loose hair and prevents the cat swallowing it and suffering in consequence from troublesome "trouble-hair balls."

A properly fed cat is usually a healthy cat, but so many cats are *not* properly fed, especially the one pet cat where an excess of kindness makes its poor stomach the receptacle for all manner of rich and indigestible things—indigestible at least when fed in unhealthy combinations. Most cat fanciers pin their faith to raw meat, and there is no question that big bones and heavy coats result from such a diet. Raw meat should not, however, be fed recklessly nor more than once a day, and that preferably at night, letting the morning meal be of some good breakfast food and milk. Barley will give as good results as anything, but it may be varied often enough to prevent satiety and dislike. Raw beef should be clear beef, not fat and grizzle and should be put through a meat chopper, or better still, cut in small



A Smoke Persian



"Regal Pale Face"

pieces, six days in the week, but fed in a chunk on the seventh, so that the chewing of it may clean the teeth and give them the needed exercise. Grown cats should not be fed oftener than twice a day, and then at regular hours. Kittens, after weaning, should be fed four times for the first month, three times from then on until growth is completed. Fresh water must always be available night and day, and green stuff of some sort—preferably grass or umbrella plant, must always be within reach. Its use means freedom from many intestinal troubles—gastritis, hair-balls and the like. Green grass may be provided in Winter by taking up a piece of sod and fitting it into a box or pot and placing it to grow in a light window where the cats can help themselves.

A cat at large always goes and eats a few blades of grass after eating a mouse or other game, and straightway ejects from her stomach the fur and other indigestible part of her meal; denied this useful aid to digestion, the waste matter remains in the stomach and sets up gastritis and other somewhat serious intestinal troubles.

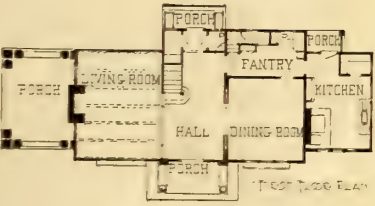
The more liberty a cat can be accorded the better for appearance, disposition and health of her offspring. If it is necessary to keep them confined during the day and night, they should be allowed to have one good run and play each day, preferably in the afternoon. There is nothing more pitiful than restriction.



A properly fed cat is a healthy, contented cat.

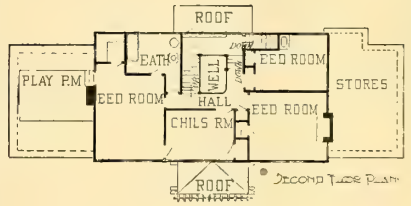






First Floor Plan

HOUSE OF MR. A. CLUTHE  
AT GLEN RIDGE, NEW JER-  
SEY. DUDLEY S. VAN  
ANTWERP, ARCHITECT



Second Floor Plan







## The Decorative Value of the Piano in the Home

By Elizabeth Lounsbery

**T**HERE is a generally erroneous impression that the decorated piano is an innovation, whereas from the very earliest times the crudest of musical instruments, made even by the savages, were always decorated, sometimes ornately.

The Grecian lyre, in addition to its opulence of line and graceful curves, was further enhanced in beauty by painted decoration, and so on with all peoples, in all countries, their musical instruments were made as pleasing to the eye as to the ear.

As the character of interior decoration changed, in modern life a similar demand for the treatment of the piano case developed, and with the growing popularity of the various French periods, Louis XIV, XV, and XVI, for music and drawing-rooms, came the further demand for pianos in harmony with their surroundings, with the result that the piano has become the most important feature in the room, both from a point of beauty as well as consistency, and is given more care in treatment to-day in its production than even the room or its other furnishings, for the reason that the piano would mar, from its very importance and size, rather than enhance the unity of effect.

During the middle of the XIX century, following the use of the spinet, and up to about 1880 the tone and musical quality of the piano were considered paramount to its case, which was regarded merely as an enclosure for the works, which had reached a point of perfection as the result of the gradual evolution of the instrument. The treatment of the case of the piano was temporarily ignored and neglected. Thus rosewood became the popular wood in the making of square pianos and continued to be until through the introduction of the ebonized piano and the growing preference for other woods, noticeably mahogany, it has gone into comparative disuse. Then, too, from the economic standpoint, the ebonized piano could be produced at a much lower cost, without sacrifice to its tonal quality or musical

value, which placed it within reach of so many, that the piano has become to-day a recognized commodity and a necessary adjunct of the home.

At the time of the height of the ebonized piano, in the eighties, the Eastlake character of decoration, an American adaptation of an English idea, consisting of black furniture, black woodwork, wall paper and even draperies, became prevalent, so that the ebonized piano proved a consistent note in the prevailing scheme of decoration and greatly increased in popularity.

With the approach, however, of the twentieth century came a radical change in the treatment of home decoration and marked the return of the highly decorated case together with the increasing demand for mahogany, with the result that the ebonized piano to-day is relegated to a rather more practical than ornamental usage. For example, the Robin Hood piano, the top of which is illustrated, was placed in an oak room of a country house, of English architecture, where it is appreciated as an English tradition and is a significant, decorative accessory.

In strong contrast is the typical example of French treat-

ment, as illustrated, of a completely appointed Louis XVI drawing-room, in which the piano forms a consistent feature and forcibly demonstrates the necessity of a piano designed in conformity with such a room. The piano of harpsichord design shown on page 385 is a modern adaptation of an instrument made for Marie Antoinette which lends itself charmingly to a formal Louis XVI room.

The Colonial treatment, which traditionally accords with the American home, calls at once for a mahogany case, designed on the simple lines of the furniture of that period—sometimes embellished with marquetry, as illustrated on page 385. The possibilities of an elaborate treatment of case is well exemplified in a Louis XV piano of Circassian walnut with elaborate ormolu mounts of mercury gilt, the top of which is ornamented on the under side with a decoration, the centre of which is shown on page 386, and depicts



Louis XVI Piano



a garden scene with dancing figures, by Arthur E. Blackmore.

In close harmony with the French styles is that of the Adam brothers, who were the English exponents of the Louis XVI manner of decoration, with all its classic refinement and simplicity. These instruments are produced in satinwood, the wood so extensively used by the Adam brothers, forming, as it did, an excellent background for their low-toned decoration and Wedgewood panels with cameo figures. The piano illustrated on page 386 was adapted, in design, from a dressing-table in the South Kensington Museum, decorated by Angelica Kauffmann, and is a characteristic example of the Adams' treatment in piano cases.

Another example of Louis XVI decoration, as shown on page 387, is a mahogany piano with gilded carvings and painted decorations toned down in color to harmonize with the other furniture in the room, and is also a characteristic example of the brush of Mr. Blackmore.

Perhaps an added touch of interest in the decorated piano is the personal element which often supplies motifs for decoration. This makes a consistent effect in the harmonious



Piano adapted from a Marie Antoinette harpsichord

have found favor, while the Shakespeare piano, with scenes and characters from his plays, together with the one with decorations illustrative of Irving's "Sleepy Hollow" tales and Longfellow's and Whittier's poems, make a strong appeal to the person of literary tendencies.

Composers and musicians have also had their piano cases carved and decorated to exemplify their own themes and compositions in ornamental treatment of both words and music. Then, too, a remarkable example which demonstrates how far the interest in one's vocation can be carried, exists in a piano belonging to a certain manufacturer of

decoration of the music-room not to be obtained by the stereotype, undecorated piano, as well as giving a feeling of a more intimate ownership of the instrument—which is primarily the object in designing the "art piano."

Personal preferences and vocations also have their part in producing an element of individuality in the final result. For example, the Wagnerian enthusiast delights in the interpretation of his favorite operas and in the reproduction of scenes and characters from these operas. Classical, mythological and historical subjects as well



An excellent example of the Colonial style adapted to piano decoration



machinery, which was especially made for him and was embellished with a painted decoration of locomotives, steam plows and other mechanical devices, and which was so carefully treated that it lost none of its decorative effect even in the handling of so difficult and unwieldly a subject.

Another instrument which shows the "intimate" touch in quite a different character is a piano used in the music-room of a country house, with reproductions in cartouches on opposite sides of the case, of favorite spots in the owner's garden. In still another instance, even more strongly personal, a view of the owner's house and estate forms the decoration of the piano top, with views of the grounds in panels around the case, while three miniature portraits of his children adorn the music rack.

A scheme of great beauty and delicacy of color which has also been used in the decoration of a piano for a country house music-room was the shell-like, opalescent coloring suggested by Niagara Falls. On the case in this instance the rainbow tints of the water and the spray were introduced as the fundamental color. Another conception of



"Danse des Galants." By A. E. Blackmore. Louis XV Piano

treatment. Another example in which the sentiment and poetry of the woods were employed as decorative features was a piano intended for use in the picture gallery of a town house, in which landscapes predominated. This piano in its original condition of highly polished mahogany would have been a disturbing note in such an environment, so it was decided to use as a color scheme low-toned reproductions of our native wild-flowers, treated conventionally, but still recognizable as the individual flower, grouped in garlands and festoons, with the result that the mahogany substituted as a background, the pine needles carpeting the

water, in which the movement of the sea was expressed, was in a piano case with a treatment throughout of waves, shells and seaweed in their natural colors. The supports or legs of this piano were composed of sculptured figures in wood of sea-maidens seated upon dolphins.

In strong contrast to this is one in which the scheme of decoration is the early Spring with its first green, and warm tints of the last year's dried leaves and grasses half concealed by snow. This was placed in a

room of corresponding color treatment. Another example in which the sentiment and poetry of the woods were employed as decorative features was a piano intended for use in the picture gallery of a town house, in which landscapes predominated. This piano in its original condition of highly polished mahogany would have been a disturbing note in such an environment, so it was decided to use as a color scheme low-toned reproductions of our native wild-flowers, treated conventionally, but still recognizable as the individual flower, grouped in garlands and festoons, with the result that the mahogany substituted as a background, the pine needles carpeting the



Grand Piano in the Adam Style





Louis XVI

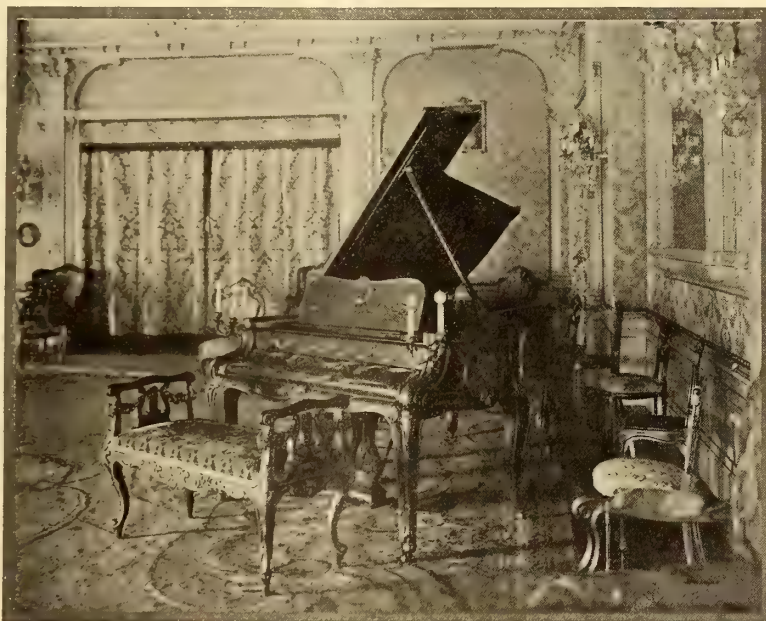


Louis XVI

woods and suggested in its low tones the feeling of the woods at twilight.

One of the most interesting pianos ever made in America is now in the White House, Washington. It was presented to the nation for the White House during Mr. Theodore Roosevelt's administration by a noted American firm of piano makers in commemoration of the fact that it marked the one hundred thousandth piano made by this famous firm, whose commercial career has done so much to place the United States at the head in the piano industry. The White House piano is said to have cost fully \$15,000. The case was designed by Messrs. Joseph M. Hunt and Richard H. Hunt, and the decorations were by Thomas W. Dewing, the well-known artist. The entire instrument is inlaid with gold and is mounted upon three eagles, half regardant, with outspread wings, standing upon square pedestals draped with laurel wreaths. In form and decoration the piano is distinctly American.

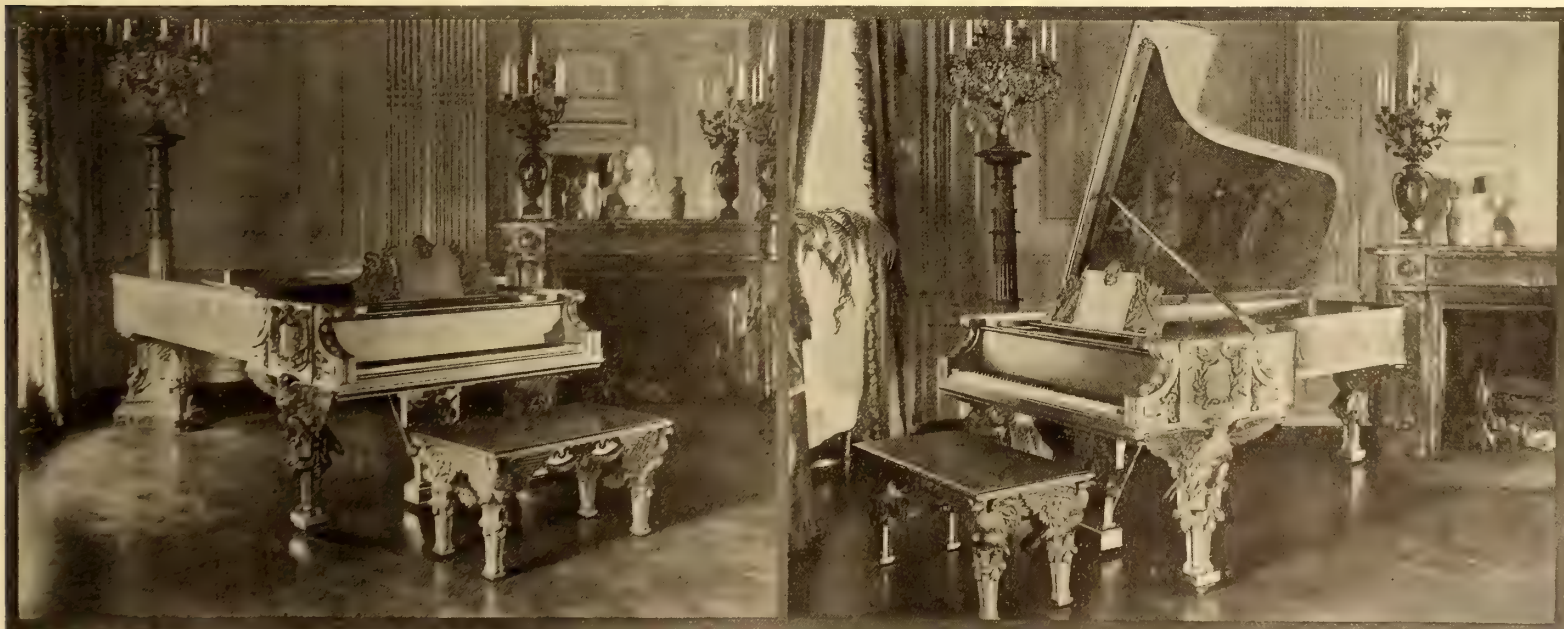
The body is adorned with a graceful scroll of acanthus in varying tones of green. These scrolls frame and link together the arms of the original thirteen colonies, which arms, beginning at the right, appear displayed upon shields of grayish purple in the order in which the colonies adopted the Federal Constitution.



Louis XV piano. Top decoration shown on page 386.

The three American eagles which decorate the legs are overlaid with a solid coat of dull gold powder, which combines effectively with the bright gold of the body part. Shields wreathed in sprays of oak and laurel, carved in high relief, occupy the entire oblong of the case above the legs. Carvings of the music rack and lyre are symbolical of music. The decoration of the entire underside of the lid consists of a graceful composition, the subject portrayed being "America Receiving the Nine Muses."

This piano, which can be seen in the East Room of the Presidential mansion on certain days of the week, is one of the finest instruments, tonally and decoratively, ever made.



Two views of the White House piano, a gift to the nation





The Collier house with its broad veranda and the slender columns extending to the cornice line at once suggests the simple dignity of Mt. Vernon

## An American Country Estate

By Robert H. Van Court



It is frequently said that the popular form of American country living varies greatly with the passing years. A generation ago the architects whose names "lead all the rest" were building at Newport and elsewhere highly ornate structures, adapted, where not actually copied, from palaces of the Renaissance or chateaux of France. In the language of the day these sumptuous residences were known as "cottages," although by reason of their size, magnificence and cost they may well have challenged comparison with the most elaborate of city residences. Very few of these costly and beautiful homes are placed within grounds of more than very modest extent for ground in Bellevue Avenue or upon Ochre Point is not often in the market and where it is, the prices demanded are such as to dampen the ardor and chill the enthusiasm of any but the exceedingly affluent.

The present tendency of home building in the country has been brought about chiefly by the increased importance which the motor has come to occupy in affairs to-day. Its use renders one wholly independent of time tables, and the constantly shifting suburban train service, and if one be clever and fortunate enough to evade arrest for too fre-

quent violations of speed limit laws it is possible to link city activity with life in the far distant and truly rural country in a way which might seem almost incredible. All this has resulted in the building up of the country upon and even beyond the extreme limit of what may be called suburban area with large and important country estates. This is particularly true of the country about New York, and especially of certain localities into which by reason of inadequate railroad transportation or for some other cause the activities of suburban land development companies have never penetrated.

The country estate of Mr. Robert J. Collier at Wickatunk, New Jersey, is notable in many ways. As the home of a man of varied and manifold interests, it represents the American country home in a degree which is astonishingly complete. For the same amount of money which would have purchased a much smaller tract of land nearer New York, Mr. Collier has secured a domain of several hundred acres in a part of New Jersey which is wild and remote, but which may be easily and quickly reached from the city by motoring over the excellent roads which the importance of motor use has secured. Here, with great space at his command, Mr. J. Russell Pope, the architect, has created



a country estate of the first interest and importance which suggests the great Colonial manors of early days in Virginia or Maryland, whose lords maintained a life truly baronial.

Mr. Collier's home at Wickatunk is really a farm upon a large and highly organized scale and the many farm buildings upon the estate have been designed to agree, both in architecture and the material of which they are built, with the residence about which they are grouped. These buildings include sheep folds and many picturesque barns for cattle, homes for workers upon the farm and quarters for house servants, and the manner of their arrangement is much like that which existed upon a southern plantation during the eighteenth century when fox hunting and various other forms of outdoor life were in vogue and where a broad and free hospitality was the order of the day.

Besides the ordinary adjuncts to a country home such as tennis courts, a ball field and polo grounds, the estate includes two lakes one of which is overgrown with water lilies and the other of which makes possible many forms

of aquatic sport. Besides all this a casino with a swimming pool will soon afford other forms of recreation and even journeys through the air are possible for the hangars contain several Wright bi-planes.

The residence which is the centre of this interesting estate is of great size, but of really wonderful simplicity and is built of gray shingles with trimmings painted white, and blinds a dark green. Across the main front runs a very broad portico flagged with stone and placed at the ground level that fox hunters returning from the chase may ride their horses and bring their dogs literally to the threshold of the manor house. Tall and slender wooden columns support the roof of the portico which, being placed at the cornice line, shelters the windows of the upper floor. Like many of the great plantation houses of the South, the house is arranged with two fronts and at the opposite side of the house a smaller portico is surrounded by some century-old box bushes which were removed from an older estate upon Long Island. The main building is flanked by two wings



The hall as seen from the entrance

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The spacious entrance-hall makes possible this dignified treatment of the main-stairway





It is difficult to believe that a country home expressing the very soul of life a century ago could have been built within the past few years.





ars, yet the Collier house is such a home, a striking example of successfully following out a design in keeping with the Colonial spirit









It is difficult to believe that a country home expressing the very soul of life a century ago could have been built within the past few years, yet the Collier house is such a home, a striking example of successfully following out a design in keeping with the Colonial spirit





The living-room of the Collier house

which greatly increase the size and the hospitable appearance of the picturesque pile of rambling buildings.

The frankly democratic and refined simplicity of the exterior of the house is expressed again in the plan of the interior and in the furnishing and decorating of the great number of rooms which it contains. There could hardly be found a more striking example of appropriate furnishing for the interior, without departing for a moment from the simple dignity demanded by a country house of this character presents, nevertheless evidences of the care which has provided all of the tasteful refinement of surroundings necessary for its enjoyment. True to its southern manor house type, the house contains a main hall which extends through the building opening at either end upon one of the wide verandas. This hall is so exceedingly spacious that it fulfils some of the functions of a living-room as a rallying point for the household, for at one end about a broad study table are drawn up many lounging chairs and a wide divan, and the current magazines and books are spread out under the bright glow of two study lamps. At the opposite end of the hall the stairway leads to the upper floor in two flights which meet upon a broad landing placed balcony fashion midway between the two floors. The woodwork throughout the house has been very carefully designed after certain notable examples which still exist in the South. The designing of the low-arched doorways which lead from the hall into rooms upon either side, like the wainscoting which extends up the stairs, and the little cupboards in the corners of the hall, recall at once similar work in a certain great house of Colonial times, although in this instance, possibly as a concession to the very simple character of the house,

the banisters of the stairs are plain and slightly tapered rather than carved. The walls of the hall, where not covered by wooden paneling painted white, are hung with a "scenery" paper in various tones of gray, and this creates a fitting background for mirrors of gilt or mahogany which are hung upon the walls.

A great living-room has its walls covered with a paper showing in very light colors a severely classical garden scene in Italy or Greece. Against this rather cool background, richly figured curtains of linen taffeta hung at doors and windows stand out with striking and beautiful effect. Lighting fixtures with cut glass shades and crystal pendants are placed upon the walls and here, as in many other rooms throughout the house, the floor is covered with old-fashioned rag carpet which accords delightfully with the quaint and home-like domesticity with which the entire house has been so consistently arranged.

One generally expects to find in the dining-room of a country home the most striking expression of the character of the house and if one room of this New Jersey country seat were to be selected for especial emphasis, the dining-room would probably claim a particular description. The excellent proportions of the room itself, the very simple paper upon the walls, the rag rug upon the floor and the quaint fabrics used as hangings unite to form the most sympathetic of settings for the most graceful of old mahogany furniture in tables, chairs and sideboard. Against the white paneling, without a shelf, above the fireplace, is hung the original paintings of one of the wonderful pictures drawn by Mr. Maxfield Parrish to illustrate the tales of the Arabian Nights and the blues, grays and tawny yellows



of the picture create a very distinctive, decorative effect.

The upper floor of Mr. Collier's country home is arranged in many suites and individual rooms for the family and guests. The resources of the house seem to be almost endless for the long wings which extend upon either side of the main building contain numerous guestrooms and under the broad roof of the uppermost floor are tucked many more, some lighted by windows in the side ends of the house and others by the deeply recessed dormers

which look out over the roof of the portico below. But even this great amplitude of accommodation is not sufficient for the house parties which gather in this hospitable home for the casino which is being built, will contain quarters arranged particularly for bachelor guests in a separate structure not far from the house.

In building this great country house, the architects have been particularly fortunate in selecting from many available building sites afforded by the estate just the particular spot which seems to have been intended by nature for just



The hall's entrance to the living-room

this especial purpose. Upon the crest of a hill the house looks down upon the surrounding country and commands an unlimited view over endless space in every direction. The rugged scenery of this part of New Jersey is spread out as a vast panorama which offers a variety which is unceasing. The house has been built within an old orchard and the knotted and gnarled apple trees which cluster about it add a note of character and distinction which thoroughly agrees with the attractive simplicity of the broad expanses of gray

shingled wall spaces, the green blinds at numerous windows and the tall and austere brick chimneys which stand out, silhouetted against the sky.

To unite the house more closely to its surroundings and to clothe its walls with at least the semblance of vegetation which every house in the country demands there has been much planting of shrubbery about the foundations of the house and in the angles created by the extension of wings, verandas and other projections. This shrubbery, to a great extent, is of cedars, box and varieties of vegetable growth.



The dining-room of the Collier house





The house of Mr. S. W. Linington, Short Hills, New Jersey

## A Successful Suburban Home

By Helen Wethrell

Photographs by T. C. Turner



THE house of half timber construction here illustrated, the home of Mr. S. W. Linington of Short Hills, New Jersey, designed by Arthur Ware, architect, New York, is an example of a thoroughly successful suburban home. Fortunate, indeed, was the choice

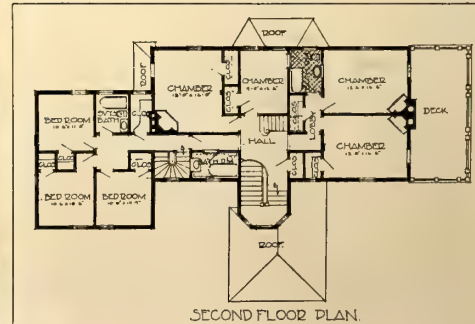
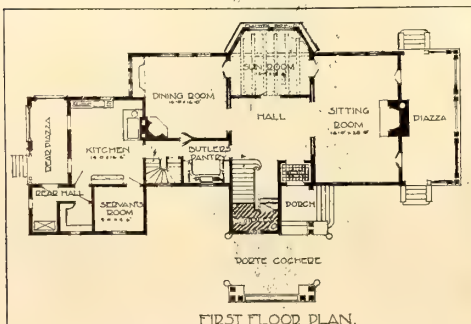
of its site, to which the architect fit his design, but aside from these points the judicious arrangement of vines and Evergreens has done much to add to the attractiveness of the premises, as a comparison of the reproductions of the illustrations on these two pages will show.

The garden of the Linington home is one of the finest gardens in New Jersey. It is so laid out that

it becomes almost a part of the house itself and is not merely an isolated planting area. The mistress of the house has brought this garden to perfection by the loving care and attention she has bestowed upon its development. Here one will find all the beautiful old-fashioned flowers that are so dear to the heart of everyone. When Summer

has flown the well-placed Evergreens relieve the house from any appearance of bareness and the branches of trees and shrubs cast their shadows in decorative pattern upon the white blanket which snowtime spreads over the garden.

As one enters the house from the porch by the porte cochere he finds a wide doorway to the right opening into the living-room, in the







The Linington house some years ago, before the planting had advanced

centre of which is a great fire-place, on either side of which French doors open upon a piazza. Across the hall the entrance to the dining-room is so arranged that breadth and sense of spaciousness is emphasized as one looks from either room through the hall into the other. One of the best features of the house is the placing of the sunroom so it may be entered from the hall, the living-room or the dining-room. The service part of the house occupies a wing by itself.

The second floor of the Linington house is remarkably compact in arrangement, but in no sense crowded.

The floor has four chambers, three bedrooms, three bath rooms, and nine closets. Opening through a lobby off the hall and over the sitting-room are two large chambers each with a corner fire-place and a window onto the roof of the piazza. A corresponding window opens in one room to the front of the house and in the other room to the rear. The front chamber has a commodious closet diagonally from the fire-place, but the closet belonging to the second room opens from the

lobby directly outside the door of the bathroom, which is at the end and has a large window looking on the roof of the sunroom. Adjoining the front chamber closet is a closet with a door into the hall and at the end of the hall with two windows opening on the roof of the sunroom is a smaller chamber with closet. Over the dining-room is a large chamber with closet, corner fire-place, and two windows, one on the rear of the house and the other on the side. Beyond this chamber, with a long entry from the hall and off of which is the back stairway, are a bathroom and three bedrooms with closets, two rooms with windows on the front of the house, and the other looking on the rear. A third bathroom is just inside the entry way off the hall with a window on the front. The entire house has a great charm that comes from comfort and beauty combined. It is a genuine home in every sense, and indisputably one which shows no features calculated to plague the sense of taste. On the whole the general success is not to be laid to any pronounced single effort, which is indeed praise quite sufficient.



Garden front



Living-room



Entrance front





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)

### A Collection of Old Watches

By Costen Fitz-Gibbon.

Illustrations from examples in the collection of Mr. Moyer Fleisher, of Philadelphia

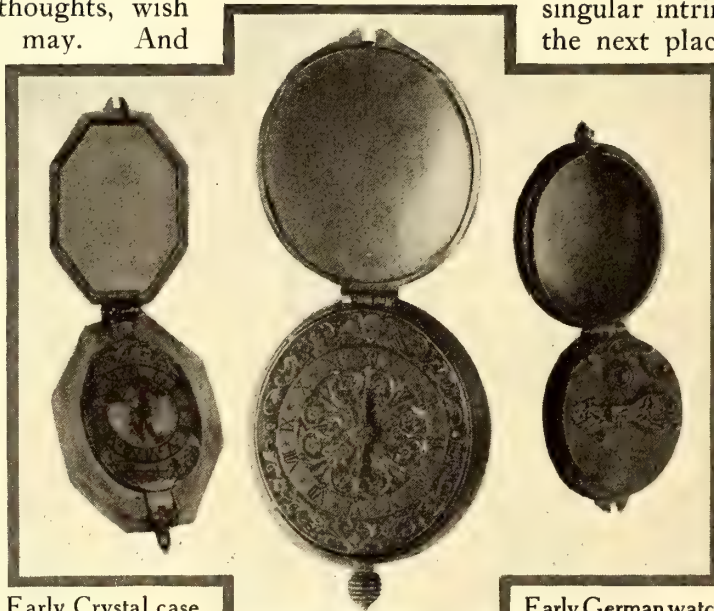


“**M**ANY men of many minds,” runs the adage, and fortunate is it that it is so. We cannot all do the same things nor think the same thoughts, wish it though we may. And if we could and did, the world would be an intolerably stupid and monotonous place. The blessed law of inevitable diversity of taste and pursuits holds good in the realm of collecting as fully as it does elsewhere, and dictates this hobby to one person and that to another, but to comparatively few has come the fancy to collect watches. This is well, for if many had the same bent there would not be enough old ones to begin to go around, and the rare assemblage that forms the subject of present consideration of would have been entirely impossible of accomplishment.

“Why, then,” you will say, write about a branch of collecting in which the field of opportunity is so straightly bounded? It is tantalizing to hold up to view

fascinating specimens, the likes of which one person in a thousand can never hope to acquire because of their increasing rarity.” True, indeed. But this collection is of singular intrinsic interest to begin with and, in the next place, it aptly illustrates the way in

which the collector has followed an intelligent and comprehensive system so that his collection presents, in a peculiarly lucid manner, the progressive steps of development in an important industry that called for a goodly share alike of mechanical skill and artistic craftsmanship. Any collection made thus, presents far more than the mere passing gratification of some particular phase or other of an acquisitive fad. It sets forth succinctly a chapter of human progress, and increases the general store of mind-broaden-



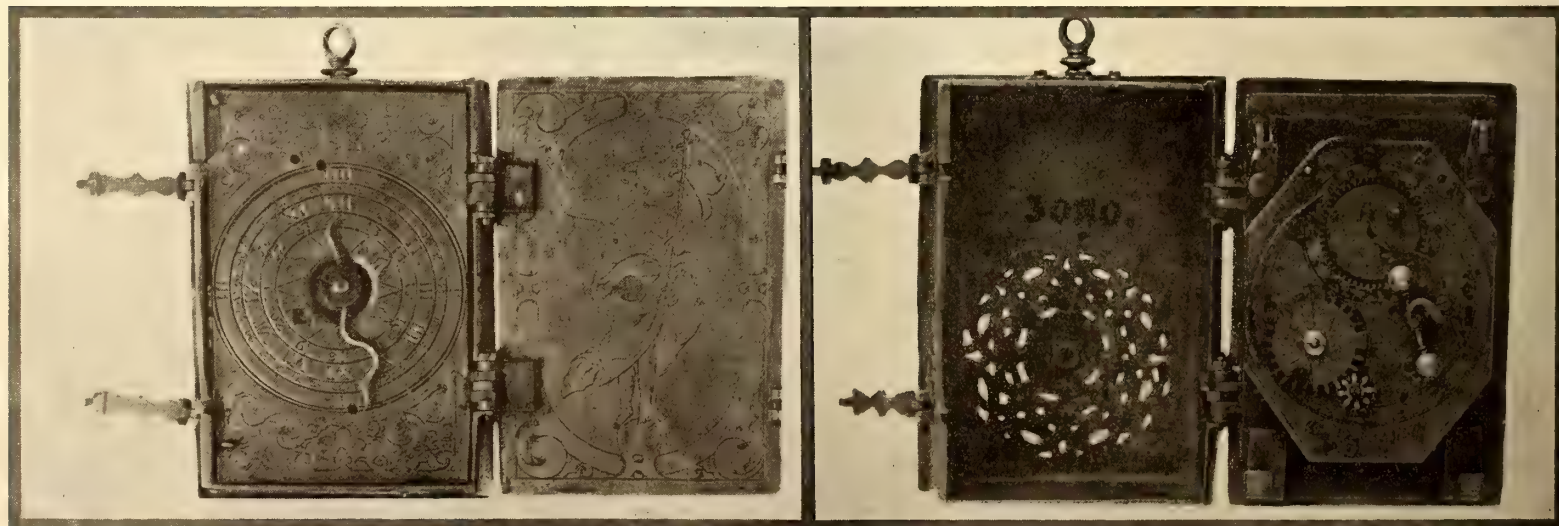
Early Crystal case

Early German watch

A 16th century Nuremberg useful knowledge.

berg watch face

To come back to the collection immediately before us, there are several ways in which it might have been made, several sides from which the evolution of the



An early Nuremberg book-shaped fire-gilt watch case, face and bridge, antedating 1525





Two very fine examples of early German bridge-work

modern watch might have been considered. The chief object might have been to gather fine specimens of bridge-work with cunning engraving and chasing; it might have been to collect dials that would show the various methods

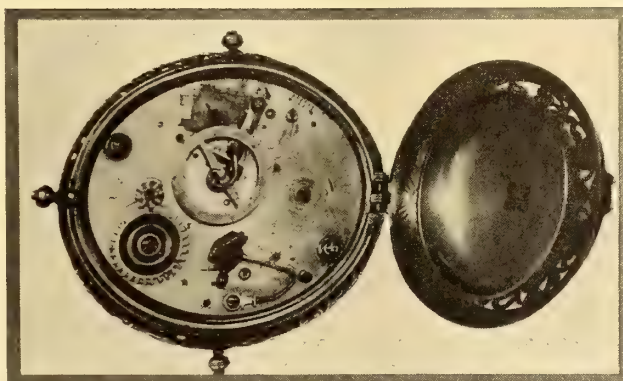
of telling time and the quaint supplementary devices sometimes added by the old watchmakers; again it might have been to bring together a great number of cases either for their odd forms, their material or their remarkable style of decoration. What *was* done was to collect them for the sake of their mechanical development to show the successive stages of their improvement. In other words, it was the essentially mechanical and scientific quality of the watch—its natural history, we might say—that exerted the firmest attraction.

With this object as the guiding motive the collection gained additions from the most widely diverse quarters, and incidentally all the other aspects of watch collecting, previously mentioned, were duly represented. The result was a singularly complete gathering of specimens illustrative of all the skill and artistry that have gone into the watchmakers' craft from the earliest days. Such collecting can never be regarded as a mere idle hobby, even by the most prosaic. If looked at in the proper light it broadens our interest and sympathy,

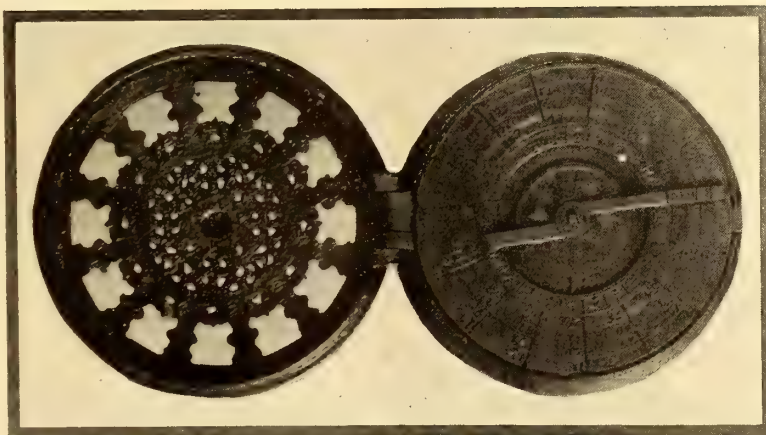
breeds wholesome humility for what we have lost in an artistic way and gives a modicum of satisfaction for what we have gained on the practical side.

The story of watches begins back in the sixteenth century at a time when they were really small clocks. This resemblance seems all the more marked when we learn that not a few of the early watches had bells on which the hours were struck and "alarms" sounded. They really antedated our modern alarm clocks by more than three centuries. These bells sometimes formed casings or envelopes for the works.

The first watches seem to have been made in Nuremberg soon after 1500, by Peter Henlein or Hele, as he is often called. The mechanism, though ingenious and a distinct advance upon what had been previously achieved, would scarcely pass muster to-day for accurate time keeping. From Nuremberg the art of watch-making soon spread to other parts of Germany, to France, to Holland and to England. Notwithstanding their increasing popularity as curious toys and trinkets for the rich, their inaccuracy and susceptibility to internal derangement were proverbial for Shakespeare says, in lines which show the poet's love of taking illustrations from foreign parts:



German watch with pierced case, showing striking movement. Small bell in cover



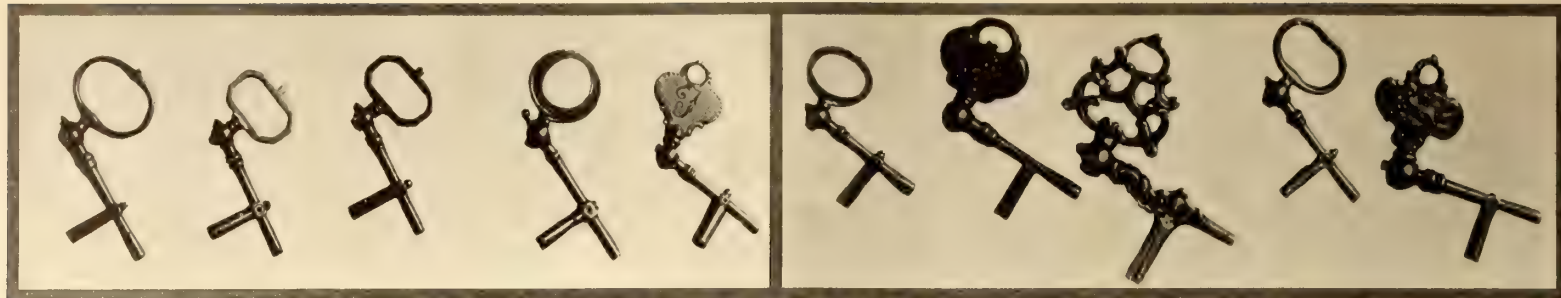
A Nuremberg canister watch of the early 16th century

curacy and susceptibility to internal derangement were proverbial for Shakespeare says, in lines which show the poet's love of taking illustrations from foreign parts:



Early 17th century German watch by Bumel of Nuremberg. Silver case, pierced sides and gilt dial. The watch to the right is an early example of German bridge-work





Watch keys are not the least interesting of the watchmaker's product, as the above examples attest

"Like a German clock  
Still a repairing, ever out of frame  
And never going aright."

The watch illustrated at the bottom of page 396 is one of early Nuremberg make. Its date is before 1525 for the maker's initials, A. S., enclosed in a Nuremberg shield, are engraved on the octagonal bridge at the lower left hand side. During the first quarter of the sixteenth century this was the method of marking watches. After that time the maker's name appeared. The case is in the form of a book, made of brass and finely gilt and burnished.

Gold at that period was applied on a ground of baser metal by a process known as fire gilding. Gold mixed with mercury was spread on the surface to be gilt. Then in a great heat the mercury was burned off leaving the gold firmly fixed to the underlying metal. Because of the noxious fumes sent forth during this operation, the process is now forbidden by law in nearly every country. In fire-gilding, the gold takes a peculiarly tight hold upon the base and can be burnished in a way that electroplated gold cannot stand. The top and bottom of the face plate are engraved with an intricate arabesque pattern, while the dial itself is quite elaborate.

As in all the early watches, there is but one hand. In this particular case the hand is in the form of a serpent. Sun rays flare outward



An early German Cruciform watch case

from the centre of the disk to the first of the four enclosing concentric circles. In the first circle are shown the hours from thirteen to twenty-four, Arabic numerals. The next circle has the hours from one to twelve in Roman numerals. The third circle indicates the sixty minutes in Arabic numerals, and the outermost circle with four Roman numerals, represents the quarters of the day. On the inside of the cover, enclosed with an oblong oval scrolled strapwork border, the engraved figure of the Risen Lord standing on a sphere is crude in drawing but full of vitality. On the outside of the cover is a figure of the Madonna, also crude but vigorous in execution. The effect of both figures is somewhat damaged by the hole drilled through the centre of the cover.

It is not only in this watch, but many of the others of early make, that we find evidences of the strongly religious feeling of the period in the subjects chosen for decorating covers and dials. Sometimes whole biblical incidents are depicted, sometimes the instruments of the Passion or devices of sacramental significance. Again we find admonitory verses anent the shortness and uncertainty of this fleeting life and, occasionally, whole cases are made in the form of a skull, this sombre emblem of mortality being suggested by association with the idea of the flight of time.

Watch cases were made in all manner of fantastic and grotesque



Face and back of French watch made in Paris, 1765. The face is enameled in color in relief. Bezel and bow inlaid with rubies and diamonds. The back is richly enameled in parti-colored relief



Four early German watches remarkable for their bridge-work. The watch to the extreme left has a striking movement with bell inside the cover



shapes, according to the bent of the maker or the whim of the customer, until the middle of the seventeenth century when people began to carry them in their pockets. Before that time they were carried in full view and formed a feature of personal adornment for both sexes. From that time onward, however, although pretty conceits in the form of watch cases continued in vogue for ladies, who wore them as before, men's timepieces were made in approximately their present form for pocket use. When the piety of the watchmaker did not lead him to choose religious subjects of embellishment, he was very apt to select them from the rich field of mythology.



Watch face with dials for the hours, days of the month, signs of the Zodiac and phases of the moon



Some of the 18th century watches given cases of extraordinary shapes, such as this lute-shaped one



This watch is an unusually fine example of one having no hands but an inter-revolving dial instead

the intricately pierced and fretted outer case. Yet another delightful piece of Nuremberg work is the watch immediately following. The case is silver with pierced sides and the dial is gilt. On the bridge, which is beautifully wrought with embossing and carving, may be seen the maker's name, Bumel. A bell, on which the hours are struck by a little spring hammer, takes up the whole inside of the cover and fits tightly over the bridge when the case is closed. The dial, which has only one hand, has the hours up to twenty-four in Arabic numerals at the outside edge and, in a circle within, the hours from one to twelve, twice over in Roman numerals. This watch dates from the early years of the seventeenth century. The seventeenth century timepiece, shown on page 396, has a rock crystal front, while a wealth of intricate scroll tracery and fretting has been lavished on the bridge. Masterpieces of seventeenth century bridge work, the former of bronze and silver and the latter of silver are illustrated in page 397. The delicacy of workmanship bestowed on bridge ornamentation is delightful to see and impresses one forcibly with the genuine pleasure the old craftsmen felt in their work—a welcome contrast to the rampant commercialism of our own day.

Father Time, hour glasses and the signs of the zodiac were of course favorite devices.

The watch illustrated on page 397 dates from early in the sixteenth century and was made in Nuremberg. Its case is of "cannister" or drum form and is of embossed and pieced brass or bronze while the movement is made of steel. The disc with its one revolving hand and pointer is elaborate and ingenious. Another example of Nuremberg work, dating from about 1525, is also here illustrated, which displays rather more mechanism on its bridge than some of the others. The Nuremberg watch (centre of page 396) dates from the sixteenth century is the fourth watch, and the maker was one Johann Grüber and the timepiece was made after 1525 as it was about that time that the maker's full name began to appear instead of merely his initials. The beautifully embossed dial is well worth close examination. While admiring the design and skill of workmanship it will also be observed that beneath each of the Roman numerals, indicating the hours, is a small knob or stud so that the position of the hand can be felt as well as seen and the time told in the dark. The painted cover bearing the Crucifixion as a device is executed in a style thoroughly characteristic of the period. This is a very early example of this type of watch decoration.

Another, which was also made in Nuremberg, probably between the years 1525 and 1545, plainly shows the interesting arrangement of the bell, which fills the whole inside of the lid and practically makes, when closed, a tight-fitting case that serves as a better protection to the works than

The watch illustrated on page 398 was made in Paris in 1765. The case is of gold completely covered with the richest and most elaborate parti-colored enamel in high relief in a design of fruits, flowers and foliage and is a triumph of the enameller's art at a time when that craft had reached a rare degree of perfection. The bezel around the open face is set with four large emeralds and a number of smaller alternating rubies and diamonds. After this comes an English watch, page 399, made in 1780 by Peter Carlow of London. Its unusual appearance is due chiefly to the dial. It was made for the Turkish market and has the hours marked by Phœnician cuniform numerals as well as by raised studs for telling the time in the dark. The two bridges show the beautiful quality of workmanship displayed by some of the English watchmakers. As will be seen, the character of the embellishment is quite different from that on the German bridges.

The watches next in order are of French make dating



Early English bridge-work

English watch by Peter Carlow, 1780, made for Turkish market. Phœnician numerals, engraved case, silver embossed

Early English bridge-work





French painted enamel watch, 18th century

An exceedingly interesting French watch with a "liberty cap" case

French painted enamel watch, 18th century

from the latter part of the eighteenth century and are excellent examples of most finished and artistic enamel painting. Perhaps not very serviceable from an horological point of view, but most interesting otherwise, is the little French watch dating from 1640, enclosed in a rock crystal octagon case illustrated on page 396. The face of burnished gold is adorned with enamel. Unless actually viewed at close range, it is hard to realize the fascinating softness of the enamel colors and the glow of the gold seen through the crystal.

Yet another watch showing a device of Diana and Cupid in the centre of its face has a particularly clever arrange-

ment of three revolving dials, and the time is indicated by fixed pointers instead of hands.

Other watches in the collection, as well as exemplifying all the stages of mechanical progress and development, exhibit many of the vagaries of watchmakers in producing timepieces of extraordinary shape. One elaborate bit of pierced metal work is in the form of a jeweled cross, another watch is shaped like a lute, still another, when closed, has the outline of a liberty cap. When opened, however, the likeness disappears and it looks like a ham cut in two. Some of these trinkets were snuff boxes and watches combined, and others that show the inventiveness of old times.

## Old Printed Chintzes

By Lawrence Townsend  
Photographs by T. C. Turner



THE perennial enthusiasm of the true collector in the pursuit of his hobby is a thing which his friends, who have no such tastes, misunderstand or stubbornly refuse to take the trouble to understand. When a person with the collector's instinct is placed upon the defensive, and asked to tell his reason for filling his house with what the unsympathetic usually define as "old rubbish," he meets his golden opportunity of explaining the interest everyone should have in the relationship of antiques and curios to history as documents in the progress of civilization through the various ages. A bit of glass may appear only a bit of glass to the merely casual observer, but when he comes to learn what the collector can tell him, namely, that it is a specimen, say, of the first glass manufactured in Colonial times in America, it then immediately assumes a real importance. This is true of every subject dear to the collector's heart, and not the least so with textiles of every age and period. Even those who are most reluctant to be convinced as to the interest embodied in a collection of fabrics of various kinds will readily agree that the making of textiles is intimately connected with human life and with the liberal arts at every period of history. When the pioneers of the race had made some rude provision for shelter and bodily sustenance, the question of clothing came up for solution. As the procuring of food was considered the work of men, the providing of wearing apparel, being a domestic occupation, fell naturally to the part of the women.

The distaff, symbol of the weaving of all manner of textiles is likewise the symbol of feminine industry; even in heraldic terms the word "distaff" applies to descent upon the female side. Therefore, any phase of the subject of historic textiles becomes as interesting in its ancestry as in its evolution.

The use of cotton seems to have originated in central Asia, which is said to have been the cradle of the human race. Its use seems to have flourished in India at a very early day, for Herodotus, who may be regarded as the father of secular history, wrote "The Indian trees bear fleeces as their fruit, and the fleeces excel those of lambs in excellence and beauty," and in India, the art of printing cotton fabrics attained a high degree of excellence which is acknowledged even to-day in all sections of the world where India prints are known.

The vogue in England of printed cottons from India was so great in the seventeenth century that the makers of similar fabrics in England supposed that the competition was sending them far upon the road to ruin. English commerce, however, survived the strain and in latter days so successfully carried the war into the enemy's camp that to-day the products of the Manchester cotton mills sell in India at prices much lower than those of India prints.

In Queen Anne's time these gaily printed cottons—chintzes they came to be called, a word derived from the Sanskrit "chinta," meaning spotted or variegated, or from the Hindu word "cint"—were in great demand. In that





Detail from the "Allegory of Washington and Franklin" chintz

day they brought prices commensurate with the esteem in which they were held, and one would have found them more often in the mansion than in the cottage. When Vasco de Gama made his famous voyage around the Cape of Good Hope one of his contemporaries, Odoardo Barbosa, a Portuguese writer, referred to chintzes as follows: "Great quantities of cotton cloths admirably painted are held in highest estimation"; but long before that, in Marco Polo's time, the chintzes of the Coromandel coast, India, were widely and justly celebrated, as various thirteenth century chronicles show.

Cotton print making by blocks is one of the industrial arts which fifty years ago was all but discontinued, owing to the vast output of the factories and the low prices at which prints made by machinery could be sold. Its revival like that of many other forms of craftsmanship came about during the latter half of the nineteenth century aided, if not inspired, by William Morris and his fellow workers in England. The quickened artistic conscience of Europe and America was not slow in appreciating the beauty and value of hand-printed fabrics, and to-day this honorable old craft seems to be returning into its own if indeed it has not already "ar-

rived." Many shops where decorative textiles are sold offer chintzes and other printed cottons made after the old process and often from the blocks used generations ago.

It is not difficult to distinguish a block-printed fabric from one produced by the machine process. Where the fabric under investigation shows a very free and open im-

pression with detail very broadly cut and where, in addition, the use of chisels, gouges and other implements generally used by wood carvers is suggested, it may safely be assumed that the print is a product of the old-fashioned hand-printing process. If the bolder parts of the design show a "flooding" of the color used it may be regarded as proof positive, for as in all kinds of handicraft, the very irregularities which might to the undiscerning be imperfections are just the marks of craftsmanship for which the truly knowing so eagerly look. Upon the other hand, if the printed cotton shows edges of design very clearly and sharply defined and exceedingly delicately cut outlines, such as one would find upon the work of a steel or copper engraver, and where the colors are applied very evenly and neatly with every degree of subtly graduated tone effect, it may be decided that the print has been made exclusively by machinery.



Old printed chintz. Scenes from English home life





"Allegory of Washington and Franklin" and "Apotheosis of Washington" chintzes. The figures of Washington in both are after the famous Trumbull portrait. In the "Apotheosis" chintz note the medallions containing portraits of thirteen famous men in early American history. After portraits in the Du Simitier series

The printing of textiles by the machine process is done by using metal rollers upon which the pattern or design has been engraved. All the artifices of copper and steel engraving may be, and are, employed, and by the variations of stipple and dotting and other devices the number of effects possible is almost without end. But all this, while well enough in its way, does not constitute craftsmanship in its real sense, for in the cotton mills where such methods, of course, prevail, each workman performs merely one detail of the process so that the true spirit of craftsmanship is wholly lacking. Real craftsmanship implies that

the work is that of one individual or at most of a small group of workers who are so closely associated in the bonds of craftsmanship that the work may bear the impress of a definite personality.

In the golden days of cotton printing, one artist worker would himself design the pattern, cut the wooden blocks required, prepare the pigments or dye stuffs and then print the cotton which had been spun into cloth at least under his own supervision. Several sets of blocks must be cut, for a separate set must of course be made for each of the colors to be used. Each color must be printed separately,



Detail of the "Apotheosis of Washington" chintz from an example in the collection of Mr. Charles Allen Munn, of New York



the paintings superimposed one upon another and the various colors so used, handled to produce the effect had in mind. It will be seen that the precision of "register" or of printing each impression in the exact space necessary was a detail upon which depended the success or failure of the entire work. Even in the older days of the craft the use of metal wires wrought into the blocks was necessary to define the very thin edges of the wooden blocks, for even the hardest of woods will become worn with much use.

Sometimes the wood would swell under the influence of the moisture of the liquids used as coloring material, and without such wiring would print a ragged edge which would ruin the beauty of the work.

Every added use of metal, however, indicated one degree of departure from the spirit of primitive craftsmanship, and the old cotton printers used these modifications with due restraint.

When the print makers of England began their invasion of foreign fields, they realized the necessity of planning ever so wisely the designs with which to tempt their markets. Prints intended for Mohammedan countries could not suggest the



"Penn's Treaty with the Indians." Drake Collection



Washington Allegory chintz

human form in design, as that was contrary to Mohammedan teaching. In consequence many old prints show such anomalies of design as balloons soaring through space or of trains of cars without a human being in sight. The same restraint was not necessary when prints were made for the Persian market, for the Persians are followers of Abulika rather than of Ali, the cousin and son-in-law of Mohammed, whose cause was championed by the Turks. The tenets of the Persians are therefore somewhat

different from those of the Turks, but the cross in any form is equally offensive to both nations. In Syria the people array themselves with printed fabrics depicting architectural magnificence—palaces, towers, fountains and gardens.

For their own market or for America, the old cotton printers drew liberally upon current history, and portrayed the "Funeral of Admiral Nelson," of the "Childhood of Queen Victoria," or essayed a representation of "Penn's Treaty with the Indians," or the "Apotheosis of Washington," which is, perhaps, the most interesting of them all, as will be seen from its illustration presented on page 402.



Old chintz pattern printed for the campaign of William Harrison





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## PERSONALITY AND "PERIOD" IN THE ARRANGEMENT OF THE HOME

By Ferdinand Gottschalk



HERE often arises, in the minds of those about to furnish a home, a perplexity as to whether it should reflect some period or merely the personality of the owner. In deciding on a given period, as the keynote, if the furniture is to be antique the difficulty of the expense arises. In America, of course, it is possible to procure authentic furniture, objets d'art, and materials of most of the periods that lend themselves to home decoration; but their acquisition belongs rather to the pursuit of a collector. It would take years to equip a house throughout in such a way. One might give a free hand to an antique dealer to do the work, but that would simply mean farming out the collecting and would also take more time than can usually be devoted to the question of furnishing. Leaving out the consideration of expense, is it a good plan to insist strongly on the feature of "Period?"

### PLACE AND PERIOD

For argument's sake, let us include under that heading the features of "Place" nationality, such as American, German, French, English, Japanese, Chinese, etc. Some prefer to choose the distinguishing mark of their interiors from "Place" sooner than from "Period." In so doing they run the risk of introducing the note of incongruity. The customs of countries are reflected in their furniture and interiors, and when they differ from American ideas their transplantation to this country often robs them of their appropriateness. A German porcelain stove, for instance, a decorative feature in its proper surroundings, would be inharmonious in an American interior, where steam radiators generally exist. The brazier the Japanese use, would be thought comfortless in this country. A Chinese armchair, to "the tired business man," would be purgatory.

Choosing from the field of period, the Past, candles, candlesticks and the necessary snuffers would be found unsatisfactory for the general purposes of lighting a house. On the score of lack of illuminating power and of labor, they would be condemned. It is true, for particular occasions, when a soft light is desirable, such as dinners, teas and receptions, candles meet the requirements; one needs merely enough light to distinguish faces. Moreover, women look well in candlelight. But one needs, at other times, to work and read also; candles do not suffice nowadays for such pursuits.

### RIGID ADHERENCE TO PERIOD

These are some of the difficulties arising from a rigid adherence to a particular period or place. Concessions must be made. One of the first concessions that has usually to be considered, is in reference to the piano. Most houses

have one; its use has entered deeply into the customs of the country. Now, if, let us suppose, a Louis XV. drawing-room has been decided upon, a problem arises as to the piano. An upright one would be glaringly "out of the period." A grand or semi-grand, even decorated to match the room, must be, but in a minor degree, also wrong; they did not have such things under Louis XV. There concession becomes a necessity.

The point now arises as to how far concession should be carried. There looms up the consciousness that, if we are going to import the surroundings of another period or place, sooner or later, we shall find them in conflict with our customs. It will dawn upon us how impossible it is to retain them unchanged in a house and still live in it and enjoy it. The house, however, is intended to be lived in and enjoyed. Now we know that we are living in the present; any attempt, therefore, to reproduce exactly the past must savor somewhat of the museum or a labored pedantry. We know we are living in America; any attempt, therefore, to reproduce exactly a room of another country, without regard to life here, must savor of mere curiosity or the pose of having traveled.

### THE VALUE OF SUGGESTION

In the art of arranging a home, as in all arts, the value of suggestion should be borne in mind. Let a room have, for example, a Louis XV. "air" or a Chinese "air," enough to stimulate the interest of the beholder to recognize either. Let a room indicate a feeling for the Elizabethan, Queen Anne or other periods, a taste for Italian, Chinese or any other nation's interiors. Let a room retain any of these features and yet harmonize with requirements of the day and of this country. It is in these requirements that the personality has, perforce, to show itself; but, it should not do so unbridled. There must be discipline, or there is no harmony. It is not fair to insist both on a Louis XV. drawing-room and on having, let us say, a "rocker" in it. The violence of the incongruity is too great. Discipline must decide, either for the "rocker" or for Louis XV. An attempt to reconcile these two divergent features must end in discord. After all, neither is absolutely necessary, but what is necessary is the prevention of discord in a house. In short, this exercise of discipline, of restraint, both in the introduction of period and the introduction of personality, must be understood and cultivated, if there is ever to be evolved the harmonious interior that shall be a delight to behold and to live in.

### MAKING CONCESSIONS

How then can one best make the concession required for the "rocker?" Do not rock in a Louis XV drawing-room: just rest! The only concession that is demanded thereby, is the difference between quiet rest, which is quite "in the period," and a fidgeting motion, which is characteristic of the present day. Rest quietly in an armchair, as they



rested in the days of Louis XV—and they knew better how to do it than we do. Perhaps the backs of the armchairs were lower in those days, to save contact with powdered wigs; but, the concession required by the present day lies merely in having the back higher, to rest the nowadays powderless head. The curves of the armchair, the carving, the brocade, may still be Louis XV. Such a concession is simple. The discipline of keeping the mere motion of rocking, for some other room, where it would not create discord, is, after all, not so severe, and the more lasting satisfaction of a Louis XV. “air” may be retained.

#### STRICTLY “PERIOD” HOMES

It may be urged that many beautiful homes are furnished strictly according to period or according to place. That is true; but they are mostly spacious enough to permit these features to be displayed in part, say in the reception-rooms and hall. Personality, in such cases, is generally relegated to the study, “den,” or sanctum, and there runs riot in proportion to its having been suppressed elsewhere. For personality “will out”; not only our own, but that of our friends. The latter manifests itself from the outset of the installation of our home; in our accumulated gifts, dating, perhaps, from our birth; in wedding, Christmas, birthday and anniversary presents. They all clamor for display and tinge the “air” of a home. There, again, discipline must step in; they must not be allowed to disturb a scheme that may be in view; they are not always well chosen. Personality should here assert itself in their selection or rejection. Some should be retained and the others not. What is to become of the others? Their fate comes under the heading of rejection. Let us resume the topic of selection, for the moment; it is the outward indication of personality, which is a very big thing. Sometimes its strongest note is struck by heirlooms, family portraits, silver, old furniture, etc. Let them shine out to the full. Complete, by purchase, what may be lacking and build up the whole room to these treasures of the past; they have the merit of being authentic and stimulate interest by their association with the family, a most valuable feature of personality. But things that are kept solely for their association, are sometimes the cause of our greatest difficulties in furnishing a home, as the note of personality is, usually, very insistent in them. Let us suppose the owner is a hunter or an athlete, and possesses the trophies won in those pursuits. The general tendency is to display them in a group. In that case, the only place for them is in a room where personality has full sway; a place where the indication of any period or place is entirely absent. Still, they might be introduced so judiciously in different rooms throughout the house that their interference with a given scheme, be it period or place, would not be noticeable.

#### ACCUMULATIONS

In the accumulation of things, kept for their association, one is often saddled with what has gone out of date, with what has ceased to interest. Sometimes they can be treated in such a way that their interest becomes revived. Take, for instance, the old crayon portrait, usually kept because the sitter has passed away. As a rule, it has an enormous, glaring, white margin and is framed in a heavy, square, gilt frame, out of all proportion to its merit and takes up wall-space that would be infinitely more attractive left bare. The interesting part of it can be preserved and the portrait brought up to date by cutting it down to reasonable proportions; showing only the head and shoulders and framing it in an oval. The original heavy gold frame can be converted into a mirror.

#### THE REJECTED THINGS

We now come to the question of how to deal with the rejected; such things as souvenirs, presents, Christmas

gifts, etc.; usually given more according to the taste of the donor than the recipient. Many people cannot find it in their heart to throw away or give away a present; so, in course of time, one finds an accumulation of them, offending both by their numbers and their kind. The simplest way, of course, is to give them away, where they might be appreciated. Let us assume, they must remain in the house. What is to be done with them? Here is one suggestion. Collect them and put them away in some place, where they will be easily accessible. Then select some spot in a living-room that shall be kept expressly for the sole purpose of displaying them; let us say, a free space of about a yard, on the top of a bookshelf; or, even, the mantelpiece. Put a fresh one, from the stock of rejected, every day in this space and put away again the one that was there. In this way, the glimpses of the offending articles will be mercifully few and far between; they will not be hurting one's sense of fitness. all over the house, as there will be but one spot where they may do so. If the donor of any one of them should ask what has become of his gift; it may be truly replied, that it is put away and only brought out occasionally. That sounds, at any rate, careful. If one is really lucky, it might happen, that the gift was on exhibition on the very day of the donor's inquiry.

#### DISPLAYING OBJETS D'ART

The display space will be found useful for another purpose. Nowadays, so many people collect things and have insufficient room in which to keep them on view, to display them. If one collects, for instance, Japanese prints, engravings, etchings; they require more wall-space than most houses afford. If, however, one leavens the rejected articles displayed in this space, with a periodical treasure from one's collection; the spot does not become one of ill-repute in the house; one can always turn to it with interest, sure of seeing something fresh there every day and it might easily happen, that, taking the good with the bad, any given article might not make more than one appearance there a year. It should be the special duty of one member of the household to attend to this, a matter of a few minutes, and, once the habit acquired, it is no trouble whatever. Given a person of taste and judgment, even several of the rejected could be arranged daily, in a group, in such a way that, while individually they might be unattractive, collectively, they might neutralize one another and, should some really attractive item be added, the whole group would pass muster. By such means the note of personality which would be obtrusive if displayed universally and permanently throughout the house, is focused on one point and so disciplined, that it does not clash with any scheme of period or place.

#### RECOGNIZING PERSONALITY

In the same way as one likes to recognize the composer in listening to his music, so should one be able to recognize, either a chosen period or a personality, in seeing the arrangement of an interior.

For houses of greater proportions let the hall and reception-rooms, by all means, reflect period or place, in all their strict form; one does not stay long enough in them at a time to really live in them. Personality may then be displayed liberally in the actual living-rooms. There is one drawback to this latter arrangement; the transitions of style from one room to another are liable to appear too abrupt. As things in a room should harmonize, so should the different rooms in a house show some general affinity in their relation to one another.

Briefly, let the discipline of restraint be used, whichever keynote has been decided upon. The effects may not become so striking; but they will be of enduring harmony and more easy for the members of a household, with their different tastes, to live with.





## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith

### NOVEMBER IN THE GARDEN

By Gardner Teall



NOVEMBER, pioneer of Winter, comes with his sickle of frost to mow down the last outside vestiges of Summer's festive fruitfulness, only defied by the Evergreen in its magic armor. The brown, dry leaves will be blown hither and thither, rustling across the ground to the music of the late Autumn winds. We miss the song birds, and half pity the sparrows as they chatter in their almost affected cheerfulness. The purples of cloudland are becoming leaden hued at times, and the little children are alertly watching for the earliest snowflakes. City dwellers go about much as usual and it little occurs to them to reflect upon Nature's changed aspect along the countryside unless some journey takes them farther from their lanes of asphalt and the groves of brick and mortar. And yet there is something restful in the contemplation of November in the country if one may come in from an exhilarating walk over hill and dale to the crackling open fire that awaits him indoors. There will be stories to tell of the little animals we have seen busy at work in the nut woods laying in their Winter stores. These are busy times of provisioning for them. The squirrel will be the busiest of all, for he hibernates for the shortest time, and he will not be minded to wake up to an empty larder. We will watch his antics laughingly, and wonder if we have learned our lesson as well as he has. If our vegetable cellars are well stored we will bear him no grudge. We may well be reminded, though, that if our harvest is over there is still work for us to do in our gardens. We have probably cellared our beets, carrots, turnips, celery, etc., in cool but frost-proof places by this time, and we should turn our attention to the lettuce, cauliflower, etc., that can now go into the cold frame for wintering against setting out early in the Springtime. One garden-maker suggests that in the wilder localities the lettuce bed in the open

can be made to continue to produce lettuce heads up to the middle of December by placing a cloth or straw covering over the plants.

#### THE GARDEN INDOORS

NOVEMBER brings one to contemplate the garden indoors. House-plants have come to be much neglected of late years. Of course, one does not wish for the return of the senseless old fashion of filling up every window in the house with foliage which once prevailed. What funny things one use to see—delicate Fuchsias in tomato-can pots or an old sugar-bowl converted into a receptacle for the second best geranium! Nevertheless, there is much happiness to be attained through the pursuit of indoor gardening, and it is well worth thinking about seriously. The December issue of AMERICAN HOMES AND GARDENS will contain an excellent and finely illustrated article on the subject of house-plants by F. F. Rockwell, an authority on horticultural subjects. This will contain many hints that will prove helpful to the plant lover.

#### THE OLEANDER

IN answer to a reader's inquiry, we suggest that the Nerium Oleander (the correct name of the plant commonly known as the Oleander), would be particularly appropriate for a place in a niche of the small conservatory. A peat loam well enriched with leaf mold and barnyard manure is the best potting soil for this plant. While the Oleander requires less water in Winter than when taken outside in Summer, the soil must not be permitted to become dry. The pink blossoms have an exquisite fragrance and the plant attains considerable height. In pruning back any of the shoots it will be well to remember that the juice of the wood of the Nerium Oleander is poisonous, and care

must be taken to avoid its coming in contact with any cuts on the hand.

#### MIGNONETTE

IT is little known among indoor gardeners that the Mignonette lends itself successfully to house culture, and if carefully managed it will prove one of the most successful plants for home growing. They should be started under glass, however, in all cases.



In Winter Dwarf Evergreens may be substituted for flowers in porch boxes





## A TABLE SUGGESTION FOR A CHILD'S PARTY

By Mary H. Northend



NOTHING so delights the heart of a child as a party, and the housewife is often confronted with the problem of planning the details of one, especially those connected with the table and its decorations. Both boys and girls are interested in Indian life, and a good suggestion for a table that will appeal to children is an Indian scene arranged with centrepiece into which cowboys can be introduced, as in the illustration. A strip of moss-green crêpe paper is first laid down, to imitate greensward. In its centre, place a wigwam fashioned from gray drawing paper, having the outside lined and blotched with sepia, in imitation of birch bark, which when genuine is much more difficult than paper to twist into shape. Spread the floor of the wigwam with pine needles, and set up small heaps of hemlock branches laden with tiny cones at the corners of the crêpe paper. At the door of the tent, place an Indian, with a papoose at each side in its little bark cradle strapped to a board. A few mounted figures of Indians and rough riders complete the group.

Place four yellow candles in crystal candlesticks with shades made from yellow paper, hand-painted in brown sepia with a hatchet design. Heads of Indian chiefs and maidens make good place cards, the former for the boys,

and the latter for the girls. For favors, set the bonbonnieres under wigwams similar to the central decoration. The little birch-bark cards, upon which the menu is written in sepia ink, make pretty souvenirs. Following is a suggestion for the menu:

	Cream of Tomato Soup	
	Toasted Crackers	
	Minced Sardines on Toast	
Sweet Pickles	Chicken Loaf	Olives
Potato Balls	Maraschino Salad	Creamed Celery
	Raspberry Jelly in Orange Baskets	
	Fancy Cakes	
Ices		Coffee

*Cream Tomato Soup:* Take one can or its equivalent in fresh fruit. Place in the saucepan with one quart of water, one small onion, one bay leaf, and three whole cloves. Cook slowly half an hour, then strain and rub through a sieve. Place back on the fire and let come to a boil. Then thicken it with five level tablespoons of flour, rubbed smooth to a thin paste with water. Add a pinch of baking soda, and stir until it foams up well. Add a pint of rich milk, two teaspoons of salt, two teaspoons of imported Worcestershire sauce, a little black pepper, and cayenne to taste. Let it come to a boil, but not boil, and the last thing before serving it on toasted crackers, add a lump of butter as large as a walnut, and one will have a tasteful soup.



Indian scene table centrepiece for a child's party





Forms of fancy cakes for a child's party

*Minced Sardines on Toast:* Select any good brand of sardines, and with a fork carefully remove bones, tails, and skin. Mince up the fish fine, using lemon juice as a dressing. Pile it up lightly upon thin rounds or triangles of toasted bread, from which all crusts have been carefully removed. In combination with olives and sweet pickles, sardines served in this way are very appetizing.

*Chicken Loaf:* Boil a chicken in as little water as possible until the meat will drop easily from the bones. Remove the bones and cut the meat up fine with knife and fork. Put the meat and liquid back into the kettle, with plenty of butter, salt, and pepper. Mix and heat it thoroughly. Boil an egg hard, slice it, and place in the bottom of a mold or an agate pudding dish. Pour the hot chicken over the egg, place a weight upon it, and set it away to cool. When thoroughly cold, it retains the given form, and can be sliced thin with a sharp knife very readily.

*Creamed Celery:* Scrape and wash the white stalks of a bunch of celery, cut into inch lengths and cook in salted water until tender. Drain, arrange in a deep serving dish, and pour over into a cup of rich white sauce. Garnish with parsley.

*Potato Balls:* Mashed potato, not made too moist by the addition of milk, can be readily formed into balls. These can be dipped in egg, then in cracker crumbs, then

in egg again, and fried in deep fat just like codfish balls.

*Maraschino Salad:* Drain a bottle of maraschino cherries, marinate in French dressing, or dress with lemon juice and powdered sugar. Fill the centers with salted almonds, and serve in a box formed of four narrow crackers held in place by ribbons. Various ribbons may be used, according to the season, as red and green for Christmas and red and white for Valentine's Day. At this luncheon brown and gold-colored ribbons were used with a very charming effect.

*Raspberry Jelly in Orange Baskets:* The baskets are easily cut from rather thick-skinned oranges or grapefruit, by hand, with a sharp knife. They must be kept in cold water until needed for serving. The filling is of raspberry gelatine, colored a rich red, served with whipped cream and just a few candied cherries.

*Fancy Cakes:* Any

good rule for sponge cake forms the basis for these fancy cookies. The child's figure is cut out by hand with a sharp knife. Icings of different tints are applied for coloring, and the outlines marked with a fine camel's-hair brush dipped in melted chocolate.

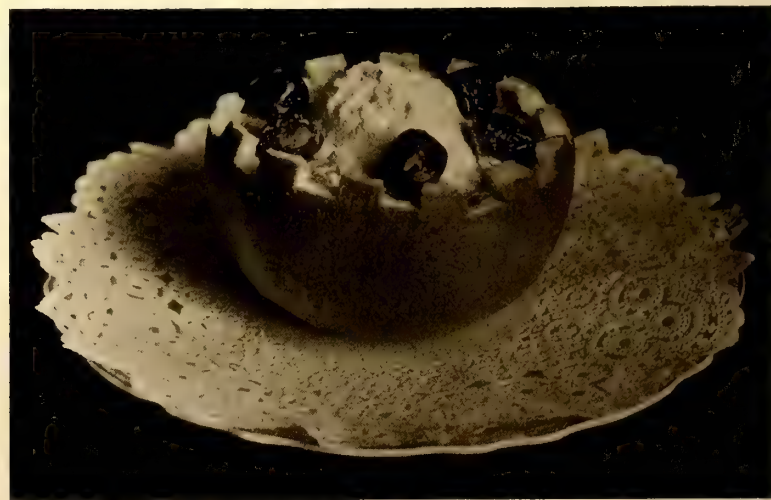
To be in keeping with the rest of the luncheon, the ice cream should be in the form of animals, Indians, or cowboys. Serve with it sponge drops, put together with jelly, and iced in yellow and chocolate. The more substantial food can be decorated in any way suggestive of the subject.



Table suggestion for a child's party



Maraschino salad



Dessert in "orange basket"



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Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

W. J. D.: In reference to the old books you refer to, we beg to reply as follows: English Dictionary by N. Bailey, 1763, has no commercial value to-day, likewise grammar, 1760, and Every Man His Own Lawyer, 1768, also other books mentioned in the list. Text-books are interesting such as you mention, but are not in demand. Your ancestors' account books would only be of value to possibly some one in your immediate family or to some one who was interested in a signature or transaction contained in the books as business records. Unless they refer to matters of national importance they have very little marketable value. We would have to see photographs before we could decide whether the old Long Island Homestead would be of interest for our magazine or not.

N. E.: In regard to your shawl we would say from the description that it is a Paisley, value from \$25 to \$30. We have seen one similar—with a white center and blue palm-leaf border, for \$30. Thirty years ago they were more valuable, but there is no demand for them to-day. Regarding the sideboard we would have to have a photograph of it and a more definite description before suggesting a value. We cannot give buyers' names and addresses in this column. If you wish addresses of dealers and others who might wish to purchase articles, we will be glad to send you this information by mail on application.

M. B. S.: The set of Encyclopedia Americana, if it contains engravings of Washington, its value would be represented in these, for example, if they are colored the engravings would be worth from \$20 to \$30 each. If not colored, about \$10. If the set does not contain these Washington engravings then its value would not be much. "Master Humphrey's Clock," by Charles Dickens, in the two volumes such as you describe, would be worth about \$5. Interest in American editions of Dickens is growing. This may be one of the first American editions. The first edition of "The Old Curiosity Shop" was made in London by Chapman & Hall,

1840-1. The "History of the United States," 1858, would bring possibly \$2.50 as they are rather common. The value of a Dutch Bible such as you describe would depend mainly upon the condition of the brass corners and clamps, also binding. If good would be worth possibly \$5.

V. J. H.: If the Heppelwhite chairs are genuine they would be worth \$100 each. The girandole in good condition would be worth from \$35 to \$50. The Lafayette autograph letter would be worth from \$4.50 to \$7. The value of the receipt from Abraham Lincoln, if signed by Lincoln, would be worth from \$10 to \$15.

F. G. S.: The Henry Clay autograph letter would bring from \$2 to \$3.

E. C. W.: In reply to your inquiries we would suggest that you consult "Marks and Monograms on Pottery and Porcelain" (new edition), by William Chaffers, as a comprehensive and reliable book of reference. The Lowestoft helmet pitchers, if hard paste, were made between 1775 and 1802 (when the Lowestoft factory was abolished). It would be impossible to say definitely the exact date of those you mention from a mere description. As they are damaged their value is very little. If in good condition they should bring from \$10 to \$15 each. The gravy boat was made by William Ridgeway & Co., at Shelton, England, 1830 to 1854. The small tureen was made by Challoner & Co., who succeeded Bourne, Baker & Bourne, China manufacturers at Fenton, England, after 1843. Firm still in existence. Tureen probably from recent date judging from decoration. These two plates are pearl-ware, which was introduced by Chetham & Wooley, of Lane End, England, who made the best about 1795. There were other makes of pearl-ware, but your description is not adequate for us to determine its origin. The platter was made by T. & J. Mayer about 1829, at Stoke, England, and is a Staffordshire-ware. The soup-plate was made by



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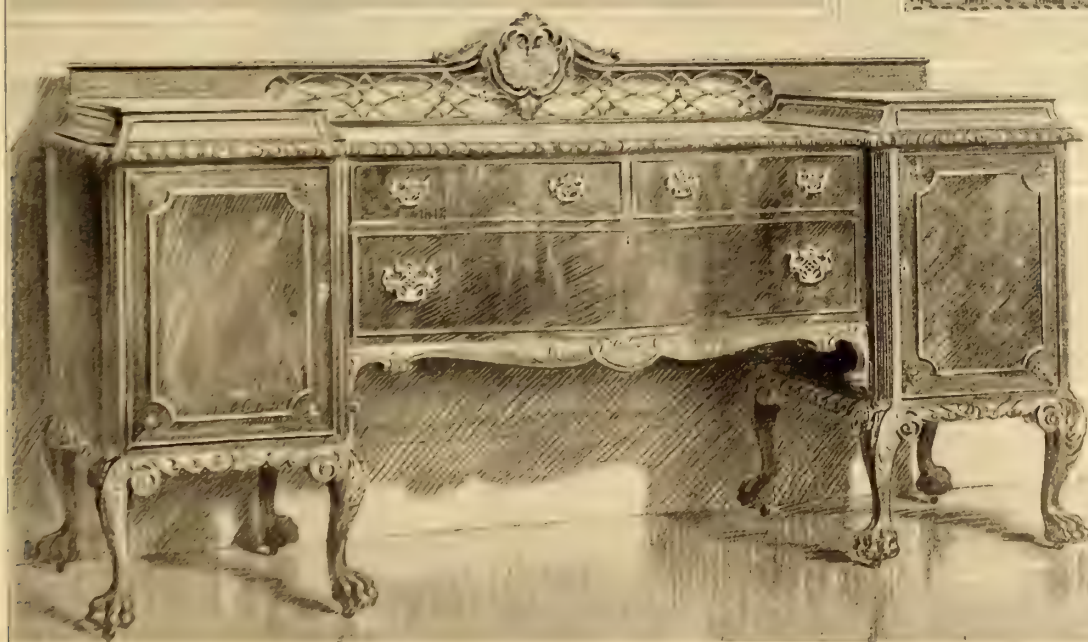
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Adams, as the mark is one of the various marks used by the Adams firm from 1787 to about 1810, in printed ware, fine stone-ware and jasper, both surface color and solid jasper. The factory was at Stoke-upon-Trent, England. We can find no record of the wares of R. M. W. & Co.

W. H. S.: The platter you mention was probably made by E. & G. Phillips, who were manufacturers of blue and white ironstone china in Longport, England, 1822 to 1829. The value would not be more than \$5, if that much.

L. B. C.: In answer to your letter concerning your platter we find no record of the matter. Generally speaking, the Austrian and German, other than old Dresden manufacturers, have not the value of English or French chinas. Could we see the platter we could, perhaps, give you further information.

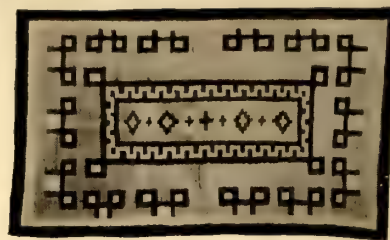
M. B. S.: In reply to your inquiry regarding the sideboard, we would say that as far as we can judge from the photograph it would hardly be worth more than from \$100 to \$125, if in good condition. The andirons are of no real period and consequently are of no great value. If solid brass they would be worth about \$15.

D. P.: The value of the Three Penny Token, 19th Century, about which you enquire, a hart statant pierced with an arrow, reverse, "I owe the bearer III D Ster," and in the center, "Ben. Bowen, Dublin" in four lines, is a rare token, the value of which would be from fifteen to twenty dollars.

L. M. D.: The dark bronze oval medal, obverse portrait of Pope Paul V, reverse St. Dominic, is a very fine and rare medal by Johann Hameran. The copy you submit is an original. The signature is almost too minute to be seen without a glass, but you will find it in raised letters—I. H.—on the lower left hand side of the relief bust of the Pope. The artist of this medal was a German medallist of the first half of the 17th century, Johann Andreas Hameran, born at Hermannskirchen, Bavaria. He went to Rome and there took up residence under the pontificate of Paul V (1605-1621). Johann Hameran was the ancestor of a remarkable line of celebrated medallist engravers who continued, during the course of nearly two centuries, to work for the Papal Zecca [mint]. Johann Hameran's son Alberto (born in 1620), was the first of the family to bring into special prominence the name of Hameran. Giacomo Hameran, who was engraving in 1807, was the last of the line. Says R. Sainthill, the eminent authority: "To have continued the same occupation for four or possibly five generations would have been very unusual in life; but to have retained the same office, under thirteen successive elective sovereigns, no one of whom was related to his predecessor or biased by his predilections, is much more remarkable, and may fairly be ascribed to superior talent, which, however, had declined under Benedict XIV. and almost vanished under Pius VI." Returning to Johann Hameran, we are informed by Venuti that he was engaged under Pope Paul V at the Zecca to strike medals and coins. His coins were not signed.

M. M. D.: The 17th century embroidered jewel casket, ascribed to the one-time possession of Queen Henrietta Maria, was sold at auction February 19, 1913, at Soth-

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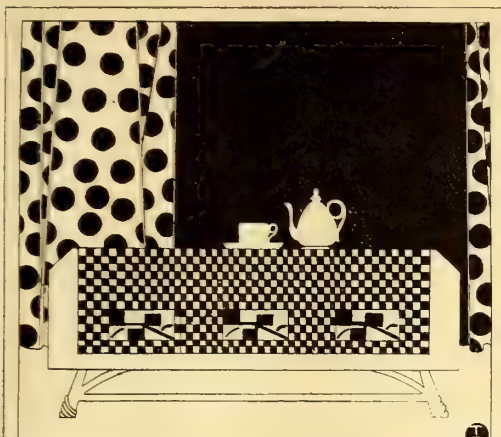
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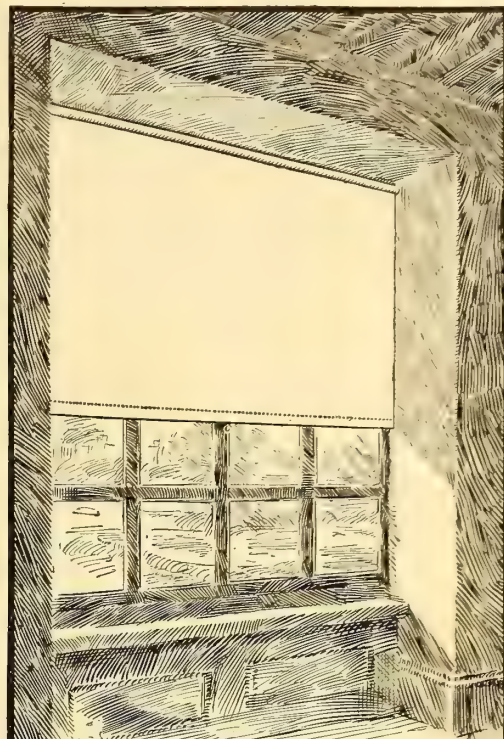
eby's, London. This beautiful object d'art was a cedarwood casket entirely covered with embroidery and needlework of the best Stuart period. The scheme of decoration portrayed Charles and Henrietta Maria, surrounded by the lion of England and the fleur-de-lis of France. In addition to the ordinary drawers for jewels there were two very ingeniously designed secret ones at the back of the cabinet. The preservation of this casket was excellent, a fact to be accounted for by reason of the casket's having always been kept in a strong oak box. This casket brought £130. We do not know the present owner.

W. M.: In reply to your inquiry we would say that the first clock you mention was made by Charles Duplock (rather than Dublock) of London, about 1812 and is possibly worth from \$125 to \$150, depending upon condition of same. The oak clock is impossible to value from description. It would be necessary for us to have a photograph of same, also of the tall clock which, if a Simon Willard, is very valuable. The chairs cannot be Sheraton or Hepplewhite with spade feet. These were peculiar to Dutch furniture and of that made in the time of Queen Anne. If you will send a photograph we will try to value them for you, this also applies to the sofa, as the description is insufficient.

T. P.: The liqueur case was used extensively in England about 1740 by the English gentleman in traveling and was in vogue particularly during the reign of George I. The idea of the case, however, was of German origin. They average about \$50 each, depending upon the condition and contents. The black oak chest was probably of about 1750, but its value would depend upon the condition, etc. The tapestry covered jewel case is probably worth about \$150. The needlecase probably made from 1700 to 1776 is worth about \$5. The handkerchief sachet would probably bring \$10. The "stepping-stone stitch" was popular in Queen Anne's time. The embroidered boxes are worth about \$25 each. If the piece of embroidery is English stamp work its value would be from \$100 to \$150. If Hispano-Moresque (which is possible) it would bring from \$180 to \$200. The pin cushion is worth from \$5 to \$10 and the book cover the same. The sampler is probably worth \$40. The fragments of brocade have only a sentimental value. It is impossible to determine the value of the strip of bead work from the photograph. The value of the old valentine is about \$5. The prices we quote are approximate and what they would bring at a public sale.

J. B. J.: As the work of American and English steel engravers was very expensive and excellent in quality, it would be difficult to send you in the limits of a letter a list of the foremost workers of this sort. Archer B. Durand was one of the most noted of American engravers (1825-1850). His most famous engraving, "Ariadne," after Vanderlyn's painting, is considered the finest American engraving. T. A. Dean (1850) was one of the best-known English engravers. We suggest that you refer to the various excellent volumes on the subject of Prints and Print Collecting, any of which we can supply on receipt of published prices.

F. R.: Embroidered crêpe shawls of fair size, such as you describe, can be purchased for \$25. If you will let us know if your teapot and cream pitcher have any maker's mark, we can then determine the ware.



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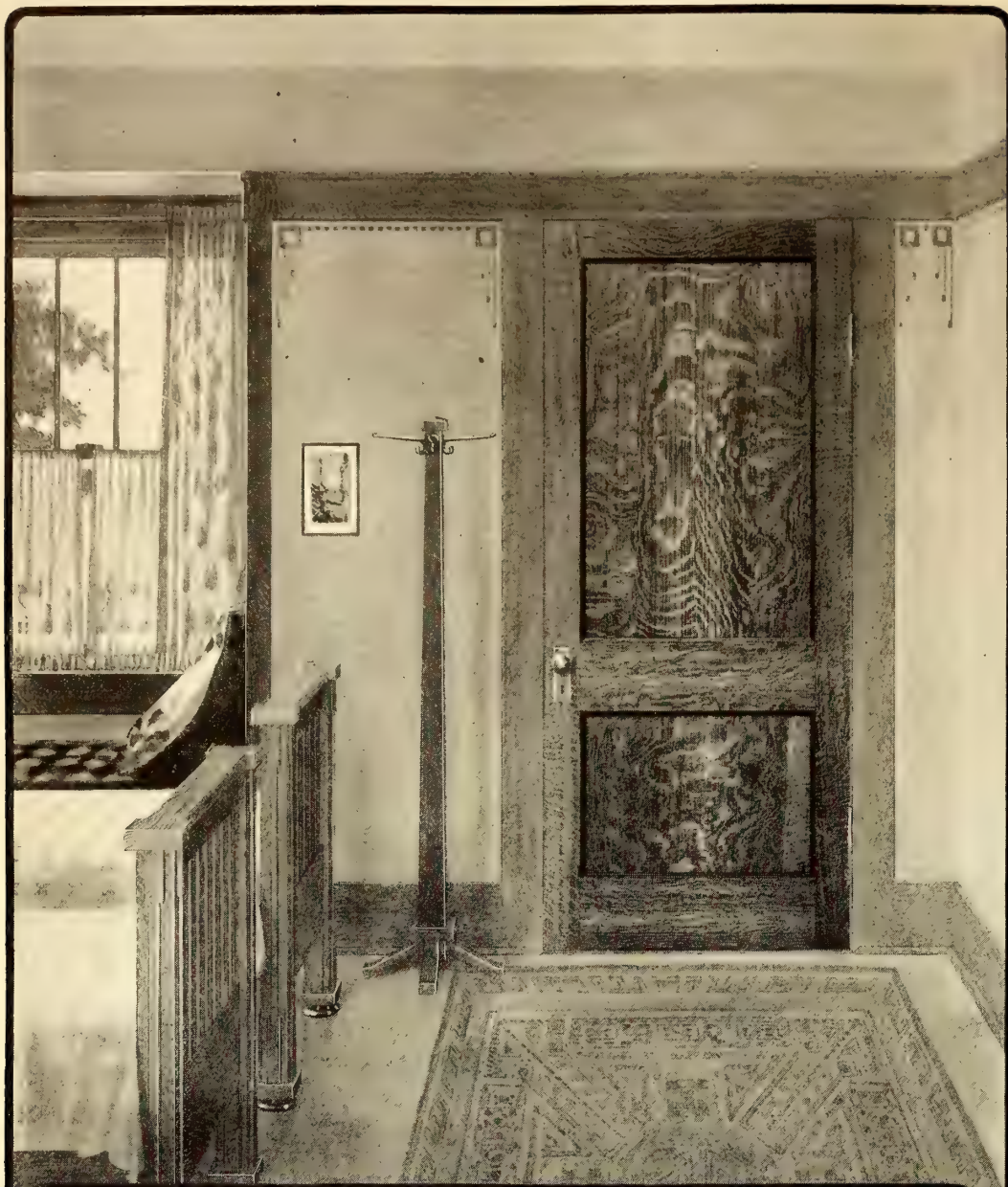
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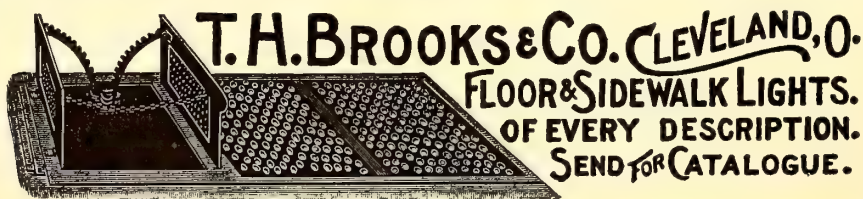
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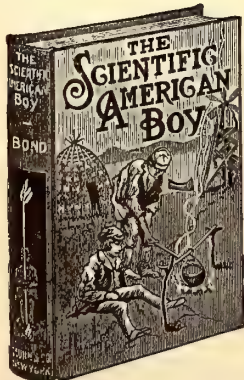


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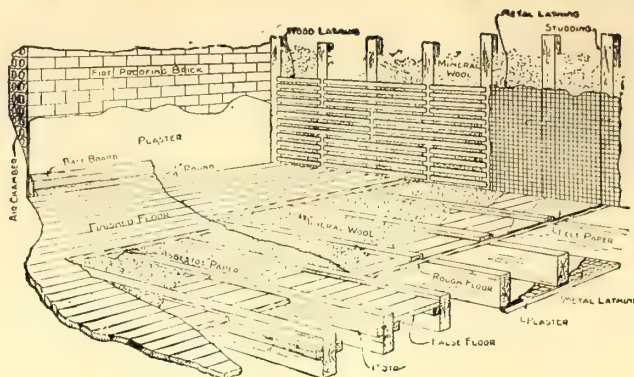
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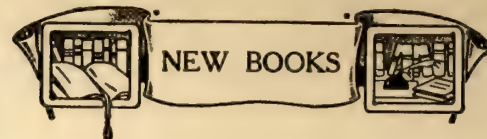
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"The Publisher" is a book dealing with both the publishing profession and the publishing business, that will prove both interesting and entertaining to the general public—to the public that likes good reading, and has wondered, perhaps, about the mysterious processes by which a book is selected, manufactured, exploited and sold—what kind of a man the publisher is—what sort of a living he makes. Mr. Yard, the author of "The Publisher," now editor of "The Century Magazine," is a publisher and editor of long experience, and a breezy and entertaining writer.

**THE WOMAN THOU GAVEST ME; Being the Story of Mary O'Neill.** Philadelphia: J. B. Lippincott Company. 1913. 584 pages. Price, \$1.35 net.

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**LIFE IN ANCIENT ATHENS.** By T. G. Tucker. New York: The Macmillan Company. 1913. Cloth. 8vo. Illustrated. 323 pages. Price, \$1.25 net.

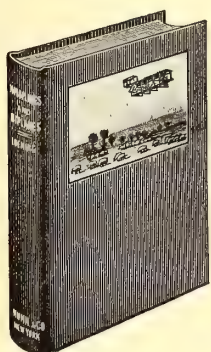
The social and public life of a classical Athenian from day to day is the subject of Professor Tucker's admirable book, which leaves an impression true and sound, and also vivid and distinct upon the reader. It is a serious historical error to assume, as is commonly done, that what is said of Athenian manners and customs, whether public or private, is to be said of the Greeks in general. This point Professor Tucker's book makes clear. It is perhaps a platitude

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to urge that there can be little lucidity among an accumulation of relatively unimportant, if erudite, detail. The experience of every teacher or listener will establish that point. Professor Tucker appears to have selected from the extensive material at his command those portions that are vital to the construction of his plan. Fortunately the author has not made the mistake of attempting to elaborate or refine, or otherwise to emulate the dictionaries of antiquities, although he has incorporated unobtrusively in this "Life in Ancient Athens," the results of all due study of the latest research, as well as the conclusions of many years of professional intimacy with Athenian antiquity.

**THE CYCLOPEDIA OF SOCIAL USAGE.** By Helen L. Roberts. New York: G. P. Putnam's Sons 1913. Cloth, 8vo. 570 pp. Price, \$2.50 net.

A book on etiquette is worth doing carefully and very completely. It serves to warn, to comfort and command the aspirant to a finely correct social manner, and gently but authoritatively guide him in the right way of entering a drawing-room, playing his knife and fork, and leading his bride from the altar. The author of *The Cyclopaedia of Social Usage* has compressed between the covers of this volume a perfectly full and perfectly exact interpretation of the whole code that regulates our intimate social intercourse. The volume is a treasury of information regarding the gracious courtesies as practised indoors and out, at home or abroad.

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**THE OLD GARDENS OF ITALY AND HOW TO VISIT THEM.** By Mrs. Aubrey Le Blond. New York: John Lane Company. 1912. Cloth, 8vo. Illustrated. 173 pages. Price, \$1.25 net.

The old gardens of Italy owe much of their charm to their entire suitability to the house, its occupants, and the climate. To transport their schemes bodily to America or England must always be a mistake, for it is not the garden itself, but the lessons that its designers have taught for all time, that one should carry home. "The Old Gardens of Italy," by Mrs. Aubrey Le Blond, is a delightful emphasis to this fact inasmuch as it points out gardens not to be missed by the garden lover who travels abroad, forming a handy guide for intimate companionship where such works as "The Art of Garden Design in Italy," by H. Inigo Triggs and Elgood's beautiful "Italian Gardens" would be too ponderous for carrying on a journey.

**SIXTY LESSONS IN AGRICULTURE.** By Burt C. Buffum, M.S., and David Clement Deaver. New York: American Book Company: 1913. Cloth, 12mo, 272 pages, illustrated. Price, 80 cents.

This is an easy and interesting book for the sixth, seventh, and eighth grades; both in subject matter and in language it is well within the grasp of pupils of these grades. The lessons cover such a wide range of topics that the book is adapted to every section of the country. The treatment is by no means technical, and consequently the book can be used even in schools whose



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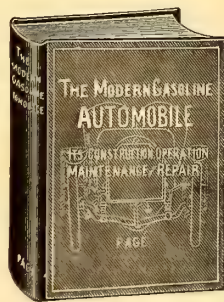
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**THE INFLUENCE OF MONARCHS.** By Frederick A. Woods. New York: The Macmillan Company: 1913. Cloth, 8vo, 422 pages. Price, \$2.00 net.

"Only very rarely has a nation progressed in its political and economic aspects save under the leadership of a strong sovereign. This is a plain and simple fact," affirms Dr. Woods in "The Influence of Monarchs." A study of its truth presented by a comparison of the personalities of the monarchs from the tenth century through the time of the French Revolution with the successive alterations in the material conditions of the different countries composes this volume—a most unusual and valuable contribution to what may be termed a new science of history.

**UNIVERSITY AND HISTORICAL ADDRESSES.**

By James Bryce. New York: Macmillan Company: 1913. Cloth, 8vo, 433 pages. Price \$2.25 net.

In "University and Historical Addresses" are presented some twenty of the more important addresses delivered by Mr. Bryce in the years during which he was England's ambassador to the United States. A wide range of topics is covered—from "The Beginnings of Virginia" and "What University Instruction May Do to Provide Intellectual Pleasure for Later Life" to "The Constitution of the United States"—the impressions and thought of the author not only being significant in every instance, but entertaining, and possess more than passing interest.

**POULTRY FOODS AND FEEDING.** By Duncan Forbes Laurie. New York. Cassell & Company. 1912. Cloth, 188 pp. Price, \$1.

To the poultry keeper in general and particularly those who are just starting out with a few hens, there are a few points of vital importance to be observed; keep your birds from the damp, keep them well housed, and above all things keep them well and properly fed, "Poultry Food and Feeding" tells in a scientific manner how to feed the chicks, from the start up to the grown bird, how to specially feed for egg producing, for flesh producing, and how to feed the breeding stock for best future results.

**EVERY BOY'S BOOK OF HANDICRAFT, SPORTS AND AMUSEMENTS.** By Chelsea Curtis Fraser. Boston: Dana Estes and Company. 1913. Cloth, 8vo, illustrated. 695 pages. Price, \$2 net.

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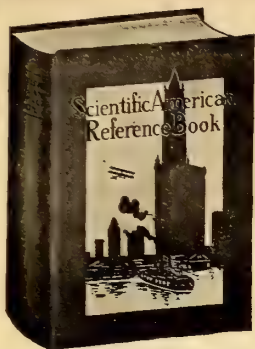
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THE Scientific American Reference Book for 1914 has been completely revised and much new matter has been added. Over 60% of the pages have been corrected or new pages substituted therefor. In this work of revision the editors have again had the co-operation of the highest Government officials. The Scientific American Reference Book for 1913 was enthusiastically welcomed by the press and it is safe to say that no other Reference Book in the English language has proved of such genuine merit and which has stood the test of time so well. Every one who purchased a Reference Book for 1913 will want the 1914 edition. The New York Sun says: "Those who know the Reference Book will want the new edition at once. Those who do not will save time and money by getting it and learn how to use it." The large circular is well worth sending for, for the map of the time zones of the United States alone.

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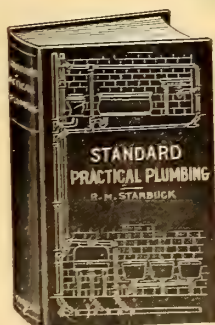
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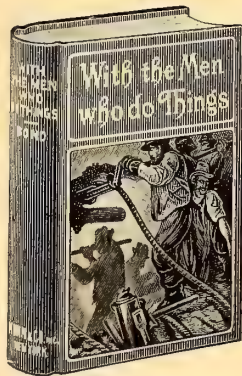
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## KEEPING GUINEA HENS

By E. I. FARRINGTON

GUINEA chickens are the best substitute for quail and other game which has yet been found. This accounts for the fact that they are being raised in largely increasing numbers. There is a constant demand and prices are high. Many clubs and restaurants are frankly listing guineas on their menu cards, while nobody knows how often they appear masquerading under a gamier name. Private families are also beginning to call for them and many people who have a little land raise a few birds each year to serve on their own tables.

There are two common varieties of guinea fowl, the white and the pearl, the latter being the more often seen. They are easy to raise and cost almost nothing to keep for much of the year, if they can have free range. It is not necessary to keep them closely confined, even after the garden has been planted, for they do very little damage by scratching or eating forbidden delicacies. They prefer bugs and worms above all other articles of diet, and will spend much time walking along the rows of garden produce looking for insects, becoming in this way of real value to the garden maker in keeping his garden free of injurious pests.

If the young birds are hatched under common hens and kept around the house at first they will become much tamer than when allowed to run with guinea hens, and may be confined all the time if given unusually large yards and kept in open-front houses. They are exceptionally hardy, and if left to themselves will roost in the trees. When they are to be confined, the flight feathers should be cut from one wing, for guineas are able to fly much higher and farther than most poultry. This operation should be performed when the young birds are about four weeks old.

Guineas are mated with from two to four hens to one male. The novice finds it almost impossible to tell the sexes apart, for there is only the slightest difference in physical appearances. The female, however, has a cry of two syllables which has been often described as sounding like "buck-wheat" or "good luck." The male bird, on the other hand, has a call of only one syllable, which resembles a click. The female, with a characteristic often ascribed to her sex, is exceedingly garrulous, while the male gives his call infrequently. The raucous cry of the guinea hen is the one unpleasant feature which comes from having these birds around the place.

Guinea hens lay from forty to one hundred and forty eggs, beginning the first of April and laying until August. Those hens which have free range usually lay a larger number of eggs than those which are confined. They always seek deep seclusion, and when at liberty make their nests in places often hard to find. It is greatly to the advantage of the owner to locate the nests, however, for the eggs may then be removed and given to common hens. The

male guinea is exceedingly gallant and usually posts himself near the female when she is on her nest, so that by watching him, one can get a clue as to the location of the nest. If the eggs are not removed, the hen may lay several dozen and then try to cover all of them. A good plan is to remove the newly-laid egg each day, but half a dozen eggs from common hens should be put into the nest at the beginning, or the guinea will go elsewhere. Some people find it wise to remove the egg with a spoon, so that the hen will not detect the odor of a human hand in the nest. The eggs laid late in the season may be hatched by guineas, for after the weather has become warm and dry the chicks will not be so likely to suffer from the long journeys through the grass which the mother hen will be certain to lead them on from the first.

Ordinary hens make much better mothers early in the season and the chicks soon learn her call. Often the hen finds it a difficult matter to get rid of the guinea chicks when she thinks they are old enough to shift for themselves, and they will follow her about until almost full grown, to her ill-concealed disgust. Little guineas do not work their way out of their shells in the slow and laborious fashion of common chickens, but come out almost with a pop, the shell breaking apart in the middle. As soon as they are dry they evince a desire to see the world and unless confined in some way will wander far from the nest. For that reason, it is always well to make a little fence of boards or closely woven chicken wire to keep them with the hen.

When guinea hens are confined to an enclosure, several piles of brush scattered about will usually be accepted as nesting places, but care should be taken not to disturb the hen.

Guinea eggs require from twenty-six to twenty-eight days to hatch. They may be hatched in an incubator as well as with hens, but this plan is not generally followed. Perhaps incubators will be used more often, when these birds are bred more extensively.

If more than three or four guineas are kept, they ought not to be yarded with the other poultry, for they will make life miserable for the other hens, chasing them from one end of the yard to the other and continually annoying them. At the same time, even one guinea is of no little value where a considerable number of chickens are being raised, as no hawk or other marauder can approach without being detected and causing the guinea to screech an insistent warning.

When young guineas are raised for market, they usually are sold at from one and a quarter to two pounds or a little more. Then the meat can hardly be surpassed. It is customary to sell them in pairs, and they are not dressed for the city trade. When sold in the small towns, they are dressed in the regular way, as a rule. Heavier guineas are in demand in the smaller places and often are sold by the pound. The broiler size is the more profitable and the size desired by the high-class clubs and hotels, where they are served to lovers of game.

The meat of old guineas is tough, and old hens are often kept until they die. They are better for breeding purposes after they are two years old than when younger, but most breeders prefer to use young cocks, and it is well to occasionally buy a bird from another breeder in order to avoid inbreeding. Hens and chicks are given the same food as those of other breeds, although the chicks seem to require bugs and insects, and some people obtain maggots for their first feeding. Small grains like



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cracked wheat, cracked corn and millet seed are relished, and sprouted oats make an excellent green food when there is no grass. Altogether, the raising of guineas is a simple matter when the nature of the breed is considered, and the young birds provide a table delicacy not easily equalled. If all the eggs are not needed for incubation, they may be used for cooking, for they are very rich. And the usefulness of the guinea to the garden maker should not be overlooked in giving this bird its due.

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### SPROUTED OATS FOR CATS

SEVERAL owners of valuable Persian cats have borrowed a leaf from the note book of the chicken fanciers and are growing sprouted oats for their pets. All lovers of cats know that the animals eagerly eat grass in Summer, but many people do not realize that something fresh and green is almost a necessity for them, keeping them in good condition and serving to carry away the hair balls which collect in the stomachs of all cats, but particularly those with long coats.

Sprouted oats have solved the problem of keeping cats which must be closely confined, supplied with something tender and green and of which they are fond. If a box of sprouts an inch to three or four inches long is placed where the cats can have access to it at any and all times, there will be no farther need of dosing them with olive oil or of feeding them sardines in order that they may swallow the oil in which the fish are packed.

Sprouting the oats is a very simple matter. Two or three quarts may be put in a pail of warm water and soaked for twenty-four hours. Then they should be spread an inch deep in a shallow tray or box, having a few holes bored in the bottom for drainage. The box should be kept in a warm room or in a heated cellar and covered with a grain bag or old quilt. Every night and morning water should be sprinkled over the oats, wetting them thoroughly. It is better to use a watering can than to turn the water from a dipper or pitcher, as then the oats are not washed about. One plan is to place a piece of burlap or bagging on the grain and turn the

water on that, so that it will soak through without disturbing the oats.

In a few days the oats will sprout and begin to throw up tiny blades. Then the covering should be removed so that the blades will be green, but the watering should be continued. Little care need be exercised in applying water after the oats start to grow, for the roots will make a solid mat. Squares may be cut from this mat when the sprouts are large enough or the box itself may be moved into the room occupied by the cats. A few days later another lot may be started. Ordinarily two boxes will be sufficient to keep a constant supply on hand, about seven days being required to grow the oats to a size relished by the felines.

This plan of growing sprouted oats is one which need by no means be confined to the breeder of long-haired or valuable pets, but may be adopted by anyone who keeps cats and likes to have them look sleek and well cared for.

### HOME DYES AND DYEING

"WHEN the individual worker takes pleasure in his work, beauty will result," said William Morris more than fifty years ago. He was speaking of the conditions under which household articles were produced in the factories of his time, when each individual worker was only permitted to do a small fraction of the work to make the completed article under conditions sordid and pitiable in the extreme.

The Arts and Craft Movement owing its beginning to the enthusiastic efforts to lift the creation of beautiful objects out of the factory into the hands of workers who are afforded opportunity to use their brains as well as their hands, has never ceased, since the memorable beginning when William Morris and Edward Burn-Jones entered the field of art in textiles and house furnishings. Although each made his greatest effort to start and keep in active co-operation the principle expressed by William Morris we are apparently as far as ever from the realization of that ideal pleasure in work that the medieval worker knew when weaving tapestries, dyeing cloth or carving wood.

Among the household industries that of dyeing has much to offer to the home-worker. Without the need of expensive implements or materials it can be carried on successfully in a farmhouse kitchen or a town house.

The things to know before attempting the work are fortunately supplied to us by the modern experiments in chemistry and the application of common sense to the task of creating beautiful borders in color on fabrics of cotton, silk or linen, or the complete transformation by means of dyes, of fabrics of various kinds.

Just why the various kinds of cloth take the dye in varying degrees is also explained by those expert in the art of dyeing. To obtain successful results it is wise to pay attention to the experiments of others and profit by them, before attempting any very difficult task for one's self.

There are two distinct types of dye stuffs: the natural dyes and the artificial aniline or coal tar dyes, the former used since the days of the ancients and the latter comparatively new.

The Tyrian purple so highly prized, used as a sign of royalty and forbidden to all but persons of the highest rank was obtained a drop at a time from a shellfish



found on the shores of Tyre. The Egyptians early used gorgeous colors obtained from plant and mineral sources, dyeing being a well developed art even then.

The Oriental peoples, the fame of whose rugs is unsurpassed, sacredly guard the secrets of their dyes, which have been handed down and improved by one generation after another. The famous tapestries of the Middle Ages and of more modern times have been colored with these dyes taken directly from nature and brewed by the skilled dyester, while the simple materials woven by our grandmothers were dyed with bark of walnut, leaf of sumac or root of indigo. All this has been changed by the marvelous discovery made by the chemist Perkins in 1856. While experimenting in his laboratory with aniline from coal tar he found the dye substance mauveine. This discovery followed by many others in time completely revolutionized the process of dyeing.

There are at present hundreds of dye-stuffs made from coal tar products, which produce an infinite variety of shades and pure colors. Those who make these dyes employ constantly numbers of chemists to discover new dyes and to perfect the method of using them.

Considerable has been written in criticism of aniline dyes, and much of this criticism is just. The chief difficulty is that these dyes are so much purer than the natural dyes that the resulting colors are crude and hard. Also many of the colors are fugitive and fade to ugly tones. When properly used, however, beautiful and fast colors may be obtained with greater certainty and much more cheaply than with the vegetable dyes. Vegetable dyes are still used largely by craft workers. With the exception of logwood and indigo, natural dyes have almost disappeared from commercial use. Cochineal, the brilliant color used to produce the red coat of the British soldier, is extracted from the bodies of the female of a small bug feeding on cactus plants.

Primitive people still use natural dyes. When they tint yarn with aniline dyes as some Western Indians have done of late years, their products are anything but artistic, since they do not know how to handle these colors.

Persia protects the beauty of her famous rugs by a law making it a capital offense to carry aniline dyes into the country.

Those dyes chosen to produce the best results in unskilled hands are especially prepared in small packages for vegetable or for animal fibres. The dyer needs only to use common salt or vinegar as an assistant. Certain dye stuffs produce a fast color on a fibre, while others require the action of some chemical to fix the dye stuff to the fibre. The chemical, which is used to combine with a dye and fix it upon a fibre, is called a mordant. A dye which requires a mordant for one fibre may not require it for another. In general, vegetable fibres require mordants more than animal fibres.

With certain classes of dyes hard water must not be used, as the calcium and magnesium in the water precipitate the dye stuff, while impurities like iron or organic matter may cause trouble. Careful solution of the dye stuff that it may be evenly distributed, regulation of the temperature of the solution, and the proper use of assistants are all important precautions. A recent development in amateur dyeing is the use of oil paints and gasoline. The process is quite simple. The desired color

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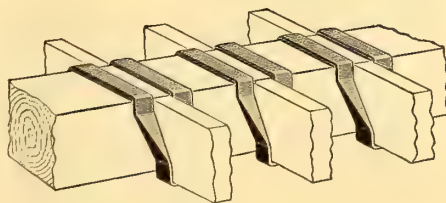
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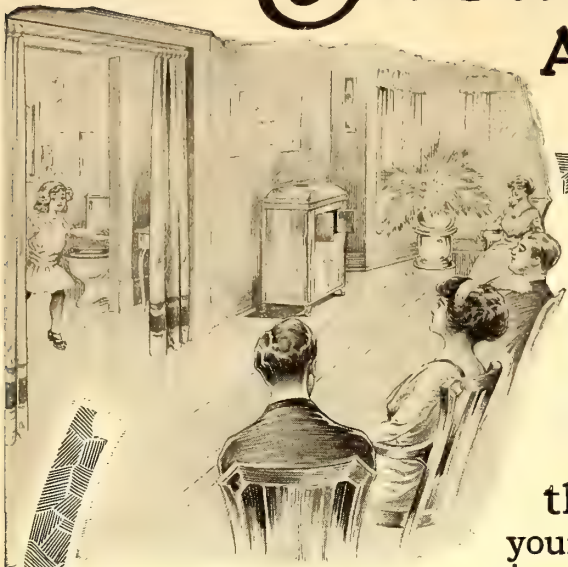
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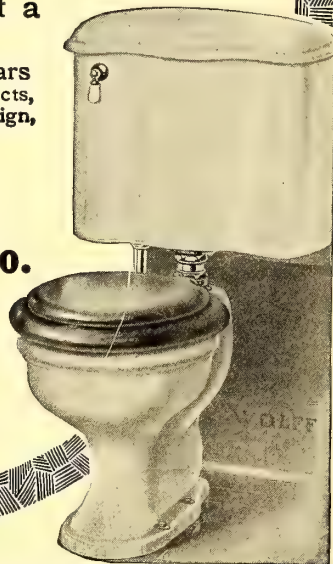
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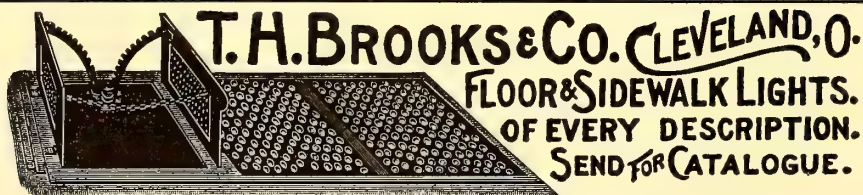
obtained by mixing oil paints is then dissolved in gasoline. The fabric is dipped several times in the solution and dyed. This process is especially suitable for nets, laces and other delicate fabrics as only a limited amount of material may be dyed in this way.

For dyeing silks the process of putting the silk into the cold bath of the dye and gradually raising the heat to boiling, keeping the fabric moving by the use of long wooden sticks is essential and the darker the shade desired the longer the boiling process may continue. If not dark enough after the dye has apparently all absorbed, the silk may be taken out and more dye added and the process of boiling continued again.

It is essential to any success in using dyes that the directions printed on the packet of dye be carefully followed. After the fabric has been lifted from the dye it should be allowed to cool gradually and then rinsed thoroughly to clear the fabric from any loose particles of dye. A little experiment will show one how to obtain soft colors by first dyeing a fabric with natural shades. To obtain the desired tint a weak dye of brown will tinge the white of many fabrics a flesh tone, when that is dry the further dyeing of the fabric in tones of blue, green or red will be found to give softer tints.

It is not wise to attempt to mix dyes to obtain the tone desired. Experiment first on samples and get the two colors in separate pots of the tones required. Dye the fabric first in one, and when quite dry dye it in the other. This means more labor but the results will be so much more certain that it is well worth while.

There are many dyes now in use among craft workers who have experimented with their use until they have become expert. But as these require many processes in their use and often the employment of dangerous chemicals, it is well to leave them to those who fully understand their manipulation. The ordinary dyes may be used to meet all requirements of household use if care and pains are taken in their application.



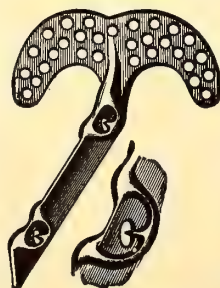
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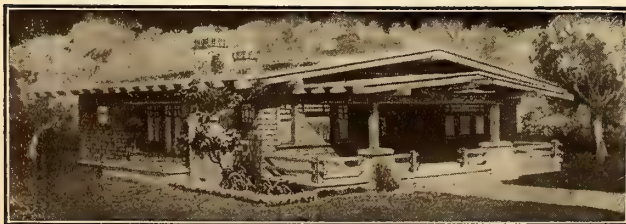
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The borage is a European plant, ordinarily cultivated for salad use. It is also used in medicine, in fevers, and often people like it in making claret cup. The young leaves of the borage smell like cucumbers. They are used for the salad and sometimes boiled like spinach. The people who raise borage for salad use, sow it at intervals for the leaves are palatable only when young. A bouquet, made of the blossoms of this plant, is really most artistic and beautiful. The leaves are rough and hairy, and of a soft silvery green. The flowers vary—sometimes on the same branch will be found both blue and pink blossoms—graceful star-shaped flowers with their soft gray green foliage, are an exceedingly pretty table decoration.



A bunch of saffron blossoms in a copper bowl is beautiful enough to attract the most fastidious. The thistle-like flowers hold all of the shades of yellow from the deep orange red to the lightest shades. They keep a long time in water and are satisfactory in all ways.

Two other things are an addition to any flower garden: One is the white snake root (*Eupatorium*). It grows wild in abundance near here in most places and takes kindly to civilization, and it is especially desirable since it grows and blossoms well in shady places. It is very good for cutting and makes a nice border and is a most effective background for salvia as it blooms at the same time.

Another plant that we find along the river is the False Dragon Head (*Physostegia*). This, too, is a splendid garden plant three to four feet high. It bears spikes of bright but soft pink tubular flowers that somewhat resemble immense heather blossoms.

#### OSTRICHES IN THE UNITED STATES

ACCORDING to data contained in the speech of Congressman Carl Hayden, of Arizona, in the House of Representatives February 7, 1913, the first ostriches were brought into the United States in 1882. In that year Dr. Charles J. Sketchley started from South Africa with two hundred birds, but only twenty-two survived the journey. These birds were taken to southern California, and the first American chick was hatched on July 28, 1883. In 1884 Mr. E. J. Johnson arrived in San Diego with twenty-three birds, and in 1886 Mr. Edward Cawston brought in forty-two birds, which he took to Los Angeles, where he now has an ostrich farm. In November, 1884, the Cape Government imposed a duty of \$500 on each bird and \$25 on each ostrich egg taken out of the colony, but this tax did not discourage Dr. Sketchley, who, in April, 1886, again brought thirty-three birds to the United States. From these four importations have been bred all of the ostriches that are now in this country, with the exception of a few birds, which have been obtained from northern Africa to improve the stock.

The number of ostriches in the United States, according to the census returns, was 684 in 1900 and 5,361 in 1910. Their value for 1910 is given at \$1,696,140. It is safe to say that at the present time there are 8,000 birds in this country, and eighty per cent of them are located in Maricopa County, Arizona, where I have the honor to reside. To give you an idea of the comparative importance of the industry I will state that in 1911 all of the ostriches in Maricopa County were assessed for taxation at \$232,000, while all of the horses were assessed at only \$248,000, and all of the stock cattle at \$242,000. Southern California has the next largest number of ostriches, and there are a few farms in Texas, Arkansas and Florida.

Including the value of the farms devoted to ostrich farming there are now more than \$2,000,000 invested in this industry in the United States. While this amount is not large compared with the other live-stock industries, yet we have just as good a start in the business as they had in South Africa, but there is no reason why we should not produce a large part of the feathers used in America. The industry need not necessarily be confined to the Southwest, because with proper care ostriches can be successfully raised almost anywhere in this country, and particularly in the Southern States. Like chickens, they must be properly protected from cold and dampness. Carl Hagenbeck



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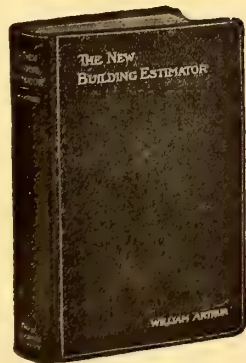
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had succeeded in acclimating the giant birds in Germany, and in raising them at Stellingen, near Hamburg, a place of little sunshine and cold Winters.

I can best demonstrate the profit that there is in the industry by stating that one acre of alfalfa in Arizona will maintain four ostriches during the entire year, with hardly any other food except that they must be given gravel and ground bone at all times. This same acre of alfalfa will support a cow the year around, but at five years the cow may be worth fifty dollars, while an ostrich of the same age will sell for \$250. The birds yield annually about a pound and a quarter of feathers with an average value of twenty dollars a pound, so that each ostrich yields about ten per cent of its value in feathers each year, to say nothing of the increase, or of the food value of the eggs that may not be used for incubation. Even the shells of infertile eggs are sold as curiosities.

But no one knows how long an ostrich will live, because the birds have not as yet been under domestication for a sufficient period of time. Although they are matured at the age of five, their average life is supposed to be about that of a human being. A famous cock in South Africa, known as "Old Jack," has been regularly plucked for over thirty-five years, and his feathers are still good. The last report about him says, "The old bird is still very vigorous and active and is at present sitting on a nest of eighteen eggs."

The price of the feathers varies according to quality, from \$10 to \$150 a pound. Statistics were gathered in the United States in 1909, and it was found that the average return in feathers per bird was \$25.98, so that by pasturing ostriches about \$100 can be obtained from an acre of alfalfa. It costs about ten dollars a year to support each bird, leaving a profit of about sixty dollars an acre from the feathers alone. The birds themselves are very valuable. They are worth, in my country, at least \$500 for a good breeding pair. Some finely bred birds command much higher prices.

#### THE MILK OF INDIAN BUFFALOES

THE Government agricultural chemists of Bombay and Bengal recently published a paper on the milk of some breeds of Indian buffaloes. As buffalo milk is extensively used in India, the records of the experiment have been received with considerable interest. The Indian Agriculturalist says on the subject:

It is known that buffalo milk is richer than that of European or even Indian cows and hence the buffalo is valued highly as a butter-producing animal. Most of the data on record, however, seem to be for the buffalo in other countries than India. F. Strohner analyzed the milk of buffaloes in Transylvania and found a high percentage of fat (over 9 per cent) he did not notice any essential difference in the butter produced from cow's milk. A very complete examination of the composition of the milk of the Egyptian buffalo was made in 1890. The next analysis was that made by Mr. Leather in India, who summarized his results as follows: "The majority of the samples analyzed are characterized by an extraordinarily high proportion of butter fat, 7 and 8 per cent being common, and in one case close on 10 per cent was found. Buffalo milk is white and the butter is also usually white. The percentage of proteids in buffalo milk is distinctly higher than in cow's milk. The percentages of milk sugar and mineral matter correspond very closely to those of cow's milk."

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## THE JANUARY NUMBER

WITH the next issue of AMERICAN HOMES AND GARDENS this magazine enters its eleventh year, having completed a decade, attended with the success which its publishers believe it has deserved. Much of this success has been due to the personal interest which so many readers and subscribers of the magazine have shown. The Editor appreciates the many kindly letters and suggestions, which have come from members of homes and gardens, and looks forward to a continuance of the close relationship between readers and the magazine. The January number of AMERICAN HOMES AND GARDENS, Number One, Volume Eleven, will give special attention to the subject of home furnishings. Esther Singleton, one of the best known authorities on interior decoration in America, will contribute an article on Furnishing the House at Moderate Cost. The Choice of Wall Papers, will be the subject of an article by Ida J. Burgess, whose excellent work is familiar to all readers of AMERICAN HOMES AND GARDENS. Both these articles will be fully illustrated with half-tone reproductions of photographs from subjects particularly pertinent to the text. Although AMERICAN HOMES AND GARDENS has devoted much space to the house for the man of moderate means, a more elaborate subject will be the occasion for the opening article of the January issue, which will be the superbly illustrated article describing the New York town house of Mrs. Belmont. An attractive brick house of the Pennsylvania Colonial type, illustrated and described, and a good house of the Italian Villa type will also be included in the contents of this issue. A California Bungalow, most ingenious in arrangement and attractive in design, will be illustrated and described, accompanied by floor plans. The Collectors' Department for the January issue will be of particular value, inasmuch as it will contain a finely illustrated article on old engraved and lithographed music covers by Marie Elizabeth Camp. Antique door-knockers will also be described and Harold D. Eberlein will contribute an article on the subject of Tulip-ware, one of the early Colonial pottery wares, of America. The usual departments, Within the House; Around the Garden; and Helps to the Housewife will be included in this issue as well as numerous other articles, Collectors' Notes and Queries and the Collectors' Mart.

## STAMP COLLECTING AS AN EDUCATIONAL PASTIME

THE recent International Stamp Exhibition held in New York awakened an unusual interest in a subject that too often is relegated to the belief that it only deserves consideration as a mere schoolboy's hobby, instead of receiving the attention it deserves of being a pastime possessing a potent educational merit. The true collector, whether he be a collector of china or of coins is more than a mere gatherer of objects. So, too, the true postage-stamp collector is one who collects issues of the world's postal franks because the pastime is a natural and inductive method of acquiring a knowledge of modern history from the middle of the nineteenth century through the present era. The study of stamps is dignified by the term "Philately." The Brooklyn

Academy of Arts and Sciences has a Philatelic Section and in England the Royal Philatelic Society has its "Fellows" as well as the other Royal Societies, the King of England being a philatelic enthusiast and authority. Not only the designs upon the stamps themselves are interesting and worth study, but the incidents connected with issues cannot help but prove broadening and instructive. With the mania for collecting stamps of an issue, different one from another by reason of a trifling measurement of a letter here or the misplacement of a line there, we have no sympathy, but the sane collecting of stamps whose possession serves to introduce us to the main movements in recent and contemporary history deserves encouragement and as a home educational pastime is one well worth the following.

The Metropolitan Museum of Art, New York, has just had bequeathed to it the collection of stamps of a St. Louis collector. The Metropolitan Museum has not as yet accepted the bequest, although it is interesting to note that the British Museum possesses one of the finest, if not the most extensive philatelic collection in the world. The collection bequeathed to the Metropolitan Museum is valued at fully \$250,000, and it would require some six hundred glass cases to display it properly. As the artistic side of engraved stamps is important and interesting as well as their historical quality, it is to be hoped that the collection will come to New York, if not to the Metropolitan Museum.

## A WORLD CITY

PRESIDENT POINCARE, of France, and other distinguished men have signified their intention of being present at a conference to be held at the Sorbonne to discuss the feasibility of the plan to build a monumental international city devoted to all forms of human progress, the idea of which originated with Hendrik Christian Andersen, an American sculptor of note now living in Rome.

"The American State Department has manifested a keen interest in the idea," says a recent report of the matter, "and an executive order has been placed in the hands of all the American Ambassadors directing them to aid Mr. Andersen in every way that is feasible. Special audiences with the Kaiser and the King of England are being arranged on his behalf by the American Ambassadors in Berlin and London. Seventy-nine international societies, including the leading pacifist and philanthropic organizations, have signified their support, as also have private individuals of many nationalities."

The probable cost of the city is estimated at \$100,000,000. Mr. Andersen is reported as saying that he has already refused an offer of financiers to build the city on speculation, believing that the nations will co-operate spontaneously when they become acquainted with the idea. Possible sites have been studied on the New Jersey coast, the Dutch coast, near The Hague; the Riviera, near Cannes; Tervueren, near Brussels; the shore of Lake Neuchatel, near Bern; St. Germain-en-Laye, near Paris; the Marmora coast, near Constantinople, and the Mediterranean coast, near Rome. Several other sites are under consideration.





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There is no tree more world-renowned than the ancient Cedar of Lebanon

*Photograph by the American Colony*



# AMERICAN HOMES AND GARDENS

Volume X

December, 1913

Number 12

## CEDARS OF LEBANON BY RALPH JOHNS

Photographs by American Colony and T. C. Turner



THE Cedars of Lebanon have always occupied a position of honor in the estimation of man, doubtless because of their connection with the temple built by Solomon, and the various allusions to them in scriptural writings. Situated among the mountains in northern Syria, these historic trees are decidedly off the

beaten track of tourists, and for that reason are only occasionally visited. It is an excursion, too, that demands an amount of exertion that discourages the average traveler, for it can only be undertaken on horseback, while the rider must be prepared to spend one or two nights under canvas. Moreover, the journey is one that could hardly be undertaken in Winter, because of the snowdrifts upon the hillsides of the



The faint spot of dark grey half-way up the distant mountains to the right indicates the location of the famous Cedars of Lebanon



country by which it is approached, while in early Spring the mountain tracks are very muddy. This makes the season for visiting the famous old grove a short one at best.

There are two places from which the excursion can be made; those of the towns of Baalbec or Tripoli. In the present instance the trip was made from Tripoli, on the coast. This ancient town is noted for its silk-weaving, and many hand looms can still be seen in operation turning out girdles

of gorgeous colors. On the land side the city is skirted by fertile plains, where the orange and lemon are cultivated in large quantities. From here it is a long day's ride on horseback to Bsherreh, the town from which the Cedars are visited. It is, in many respects, an interesting and delightful journey in late Spring or early Summer, despite the discomforts that have preceded it. The route lies along the Wadi Kadisha, or Sacred Valley, by a well-built car-



A party of native Syrians grouped at the base of one of the gnarled old Cedars

riage road. It is uphill all the way, a climb of over five thousand feet. As one passes over the hills one notices how they have been carefully terraced and planted with vines, from which, at this time of the year, hang large clusters of ripe fruit, unprotected except by a low stone wall.

As one ascends picturesquely located villages are passed, surrounded by gardens of mulberry trees, with the leaves of which the inhabitants feed the silk worms. The cultivation of silk, growing grapes and raising goats are the principal occupations of the dwellers in the Lebanon. A striking fact which the traveler through this region notices is the number of people who have emigrated to the United States and returned home to spend their money in their native land. They have, apparently, all prospered in America, and speak highly of its opportunities. With their money they have built modern houses, picturesque dwell-



These are some of the smaller trees in the famous old grove of the Cedars of Lebanon





The smaller trees, Cedars of Lebanon grove, are walled in to protect them from the goats

ing houses with bright red tiles. Indeed, these townships among the hills have been given the name of the "American villages" of the Lebanon. Not until Bsherreh is reached can the famous ancient Cedars be seen. A huge amphitheatre seems to have been carved out of the mountains above this quaint and picturesquely situated town. Terraces rise, one above the other, the upper one being that whereon the majestic Cedars stand. Bsherreh itself is on the edge of a great cliff almost at the head of the valley, but a little to the left as one looks down towards

the sea. Its water supply is an ice-cold stream flowing down from the region of almost perpetual snow.

It will be recalled that the massacres of 1860 led to European intervention, since when the Lebanon has been an independent sanjak, or province, governed by a Christian Mushir, appointed for five years with the consent of the great powers. There is no compulsory Turkish military service in the province, and there is a small local force of paid soldiers who do police duty. Taxation is light. Under this administration excellent roads have



Under surface of a Cedar of Lebanon branch



Camping under the Cedars of Lebanon



Upper surface of a Cedar of Lebanon branch





Many of the Cedars of Lebanon reach an extraordinary height

been built throughout the province, by which nearly all villages are reached and benefited.

From Bsherreh the Cedars are reached by a steep and winding road. There are about 400 great trees in all. With the exception of a few stragglers, the grove is enclosed by a neat stone wall to protect the smaller trees from goats. In the centre of the grove is a small Maronite chapel. To dwellers in Syria, where forests of tall trees do not exist, these majestic Cedars must naturally excite wonder and admiration. Modern Syrian writers claim for them the greatest height of any representatives of the vegetable kingdom, but the Redwood tree of California, of

course, greatly surpasses the Cedars of Lebanon in this respect. The fact is, they are about eighty feet high, which is more than the height of the trees of an average American forest. They are justly renowned for the size of their trunks, the girth of the largest being forty-seven feet. A striking peculiarity of these trees is the growth of their branches, which extend straight out at right angles to the trunk and are furnished with exceedingly thick foliage, brown as seen from beneath, but when viewed from the hillside their upper surface resembles a rich dark green lawn studded with cones standing erect. These latter are the size of large goose eggs, and add interest to the tree.





The smaller Cedars of Lebanon

In other parts of Lebanon there are other Cedars, some eleven groves in all, but the trees in these are much smaller than those in the preserve under notice, which is the one visited by tourists and is called *Arz er Rub*, Cedars of the Lord. Here we have a suggestion of what the Lebanon was, in ancient times, when the now bare peaks and mountain sides must have been covered with these trees. It was here that King Solomon's seventy thousand

hewers wrought with their thirty-six hundred overseers, besides those supplied by Hiram, King of Tyre, all toiling to prepare the Cedar wood required for the Temple at Jerusalem. These trees were also used in the construc-



These two specimens of the true Cedar of Lebanon, at Flushing, Long Island, must have been planted there many years ago. Their rarity should make them a mecca for American arboriculturists. They also prove that this species of Cedar will thrive in America



tion of David's house, and later in the building of the second temple. That *Cedrus Libani* will grow and flourish in the United States is evidenced by a few beautiful examples which were brought here about a hundred years ago, and which we illustrate. Perhaps the most notable of these is the famous tree on the Huntington estate at Throggs Neck on Long Island Sound, New York. The tree is said to have been brought over from Palestine, in 1790, by Philip I. Livingston, who was then the owner of what is now the Huntington estate. Another fine specimen still stands on the old Prince estate of Flushing, Long Island, near the bridge, and a third and very handsome specimen stands in an open field on the estate of Capt. F. A. Hinman, also at Flushing. That these trees were planted about the same

period there is little doubt, for they are each of them in the neighborhood of sixty-five to seventy feet high. A specimen planted in 1842 at Woodlawn, near Princeton, New Jersey, had in 1889, attained a height of about fifty feet. Among the conifers there is no



Famous Cedar on the Huntington estate, Throggs Neck, Long Island, N. Y.

more handsome or majestic tree or one more worthy of cultivation in this country both for its beauty to all tree lovers and its historic interest. Perhaps the most successful efforts to raise the Cedar of Lebanon in America have been made by the Arnold Arboretum of Harvard University, where many young specimens, ranging from ten to fifteen feet in height, have been grown from the cone, which, by the way, differs from most Cedar cones in the fact that their surface resembles that of polished wood at maturity and are of a pale green in the early stages. A point of interest with regard to the specimens grown here, which we illustrate, is that each of them stand within a very short distance of large bodies of water. Lebanons were introduced into England toward the end of the 17th century, and have been successfully raised in many parts,

notably the magnificent specimens at Blenheim, the Duke of Marlboro's estate. The trees were also introduced into France early in the 18th century, and have been successfully raised there, these instances showing a very wide distribution.



Cedar of Lebanon on the estate of Captain F. A. Hinman, Flushing, Long Island, N. Y.

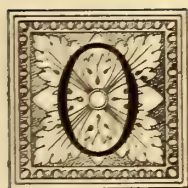




The Swiss chalet of late years has furnished American architects with many suggestions which they have successfully adapted to the requirements of domestic architecture in this country

## A Well Planned California Chalet

By Charles Alma Byers



OF new interpretations of the old styles of architecture there seems no end. Architects are constantly materializing new possibilities, and some of the older styles have undergone so many changes that the originals have long ago been lost entirely. As when considering the progress in the field of invention, we are often made to wonder if the architects have not nearly reached the limit of home-designing possibilities; but, like the inventors also, they shall probably go on unhaltingly producing new, or partly new, creations, until the end of time. The inter-national interchange of styles and ideas does much to prevent stagnation, and an adoption of foreign styles of architecture has given the architects of America prototypes from which many artistic interpretations have been produced. Possibly they have misused some of their opportunities, but in the majority of instances the process of adaptation through which the borrowed styles have passed has no doubt very greatly bettered, so far as America is concerned, nearly all of such borrowings.

The chalet of Switzerland has been giving, during the past few years, the architects of America a suggestion upon which to display their ingeniousness, and already numerous interpretations of various kinds have been produced—some excellent and some indifferent. The one illustrated by the

accompanying photographs is particularly good for a level city lot—and since the real Swiss chalet is supposed to possess mountainous environs this particular representation of the style deserves more than mere passing attention.

It is two stories in height, as will be observed, and possesses ten rooms, besides bathroom, closets, storages, porches and so forth. It is located in Los Angeles, California, and was designed and built by Messrs. A. S. Barnes and E. B. Rust of that city. It represents an expenditure of about five thousand dollars, and the builders claim that it should be readily duplicated in any locality for approximately that amount.

It is only in the house's exterior structural lines that the Swiss chalet is suggested. It possesses the broadly projecting eaves, the comparatively flat roof, the perpendicularly boarded gables, the casement windows, and lastly, the indispensable and oddly-designed balcony. The front porch, occupying a corner, is 11x22 feet in dimensions, and over this porch is located the balcony, a 9½x11 foot loggia, an appreciable feature, and a large closet. In the rear there is a pergola, 9½x21 feet in size, and another porch, besides the customary screened porch.

The foundation of the house, as well as the walls and flooring of the basement and the flooring of the porches and pergola, is of concrete, and the chimneys and walls to



the base of the windows are plastered. From the base line of the windows upward the walls are of cedar shakes, except the gables, which are of 1x12 inch boards and battens. The exterior woodwork is stained a dark brown, and the roof, which is shingled, is stained a light green.

The interior is particularly well arranged, and the prospective home builder will do well to study carefully the accompanying floor-plan drawings. The front door opens into a sort of reception-hall, or entry, 7x17 feet, in size, with a built-in window seat in the opposite end. A broad arch connects this entry with the large living-room. The living-room contains a spacious fireplace with a mantel of pressed brick, and in a corner at one side of the fireplace there are built-in bookcases. The stairway leads from the living-room, although a small hall provides access to it from the rear rooms. Sliding doors separate the living-room from the dining-room and a sunroom. In the last are two built-in bookcases, and in the first an excellent buffet with china closets on each side constitute the prominent features. Access to the pergola is had from the sunroom and from the rear porch. On the second floor there are three bedrooms, two boudoirs, a small screened-room, a bathroom and several closets and storages, besides the already-mentioned loggia. A hall leading from the stairway landing extends to the three bedrooms and bathroom. The boudoirs and roomy



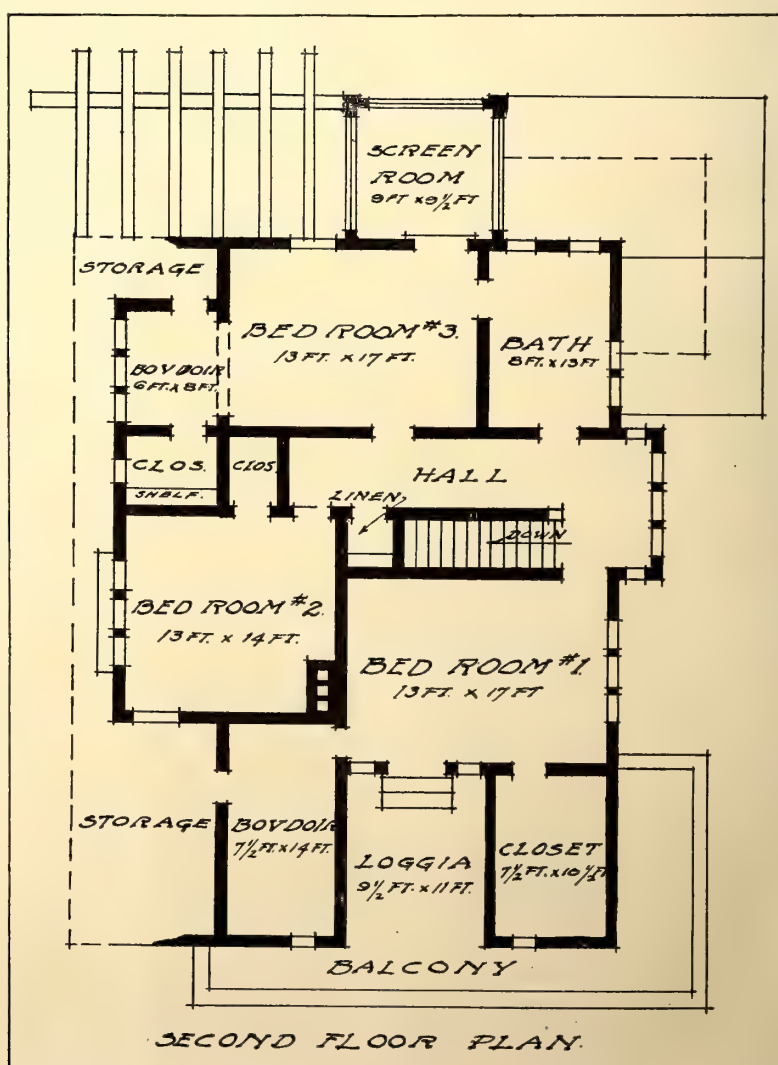
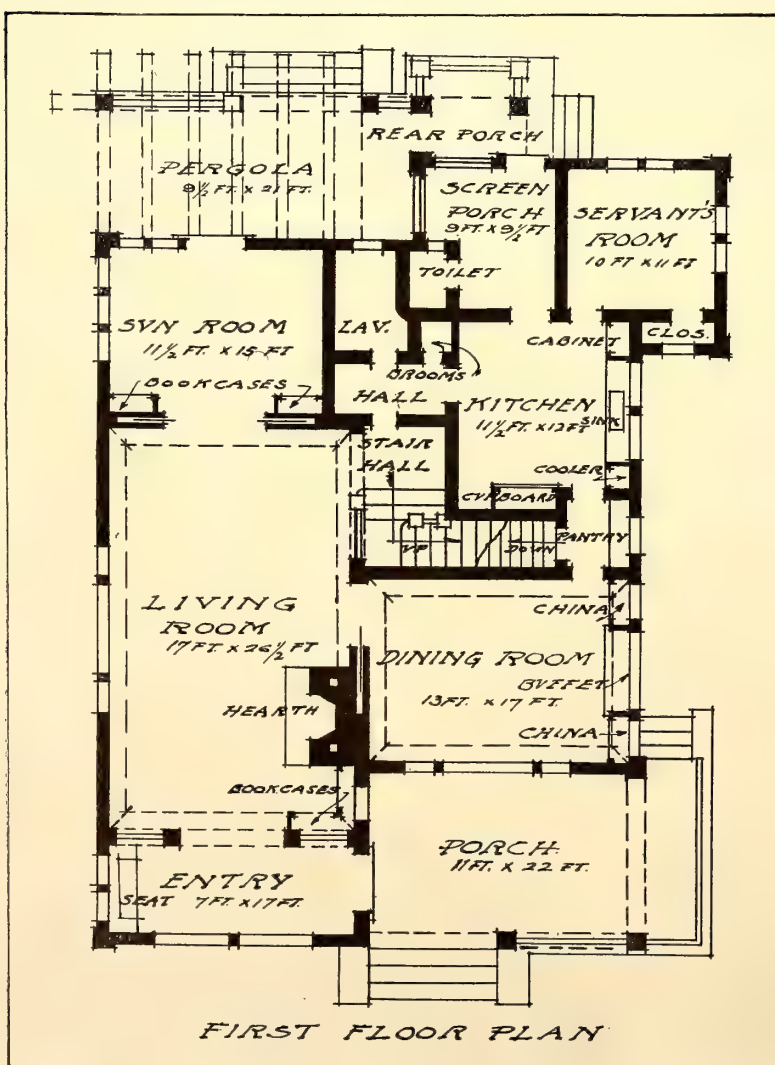
Interior of the living-room

closets, as well as the entire second-floor arrangement, will meet the approval of every woman, and the screened-room in the rear affords an appreciable outdoor sleeping place.

The woodwork of the entry, living-room, dining-room and sunroom consists of mahoganyed birch, and the floors throughout the first floor are of oak, except in the kitchen and the servant's-room, which are of pine. The floors of the second floor are of maple, except in the screened-room and the bathroom, pine being used in the former and tile in the latter. White cedar is used for the finish in all of the rooms except the entry, living-room, dining-room and sunroom, and in the kitchen, pantry and bathroom the wainscot is white enameled.

Recognizing that the home is primarily woman's realm, the designers of the house here illustrated have catered particularly to her likes, and surely the arrangement, together with the numerous built-in features, should bring forth appreciation from every one who can only afford or cares only for a medium-priced home.

The house is substantially and warmly constructed, and is heated from a furnace. Not only for California and the Far West is the chalet type, adapted to the bungalow or cottage dwelling, well worth the home-builder's consideration, but as a style suited to other parts of the country it deserves more attention than it has appeared to have received.





## Aquamarine Glass

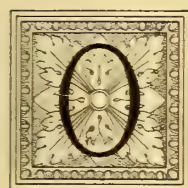
By Elizabeth Lounsbery  
Photographs by T. C. Turner



Flower Bowl



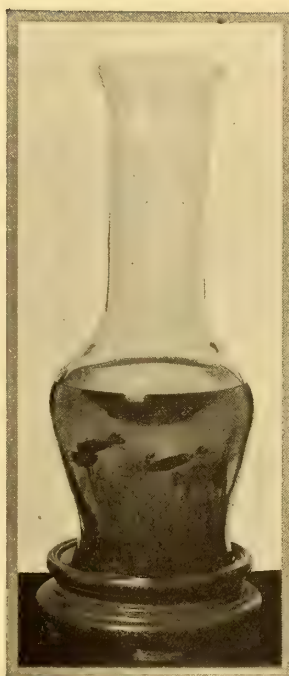
Sea Anemones



OF the many forms to which glass has been adapted, the ornamental has proved quite as necessary as the glass of utility since the earliest days of its usage, and it is in one of its most decorative and unusual forms that it is presented in the aquamarine glass, illustrated in this article, which was designed by the American artist, Louis C. Tiffany.

In imitation of the effects obtained by looking through a glass-bottomed boat, such as are used in tropical waters and from other aspects of beautifully colored water, clear and deep, this glass was conceived, in which sea vegetation, fish and seaweed are reproduced in a most realistic manner by the subtle chemistry of glass making, in which the glass is partly blown and partly left in a solid form with the objects of decoration disposed within its solid mass.

Except in the matter of shape, which is designed to conform as nearly as possible to the object of decoration that it contains, no defini-



The tall "Gold Fish" vase is one of graceful proportions and remarkably imitates actual gold fish in water. This vase is truly an achievement of high order in artistic glass-making, yet stands for naturalness

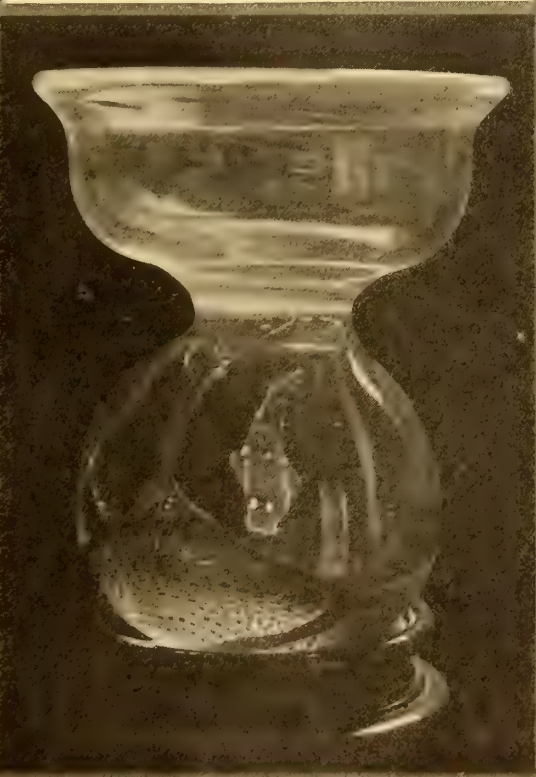
nite design is followed by the glass blower, his idea being to produce a certain character of work, and, while he may depart from the direct scheme, the ultimate object is never lost sight of. An example of this glass often weighing twenty-five pounds is manipulated by the glass worker at the end of a five-foot blow-iron or "pontil" and takes several hours to evolve. Many pieces are lost in "annealing" the glass, in spite of the care used during the long period necessary to complete this part of the work.

Although not really belonging to this group of aquamarine glass, though suggestive of it, is the bowl-shaped vase decorated with sprays of white blossoms and green leaves. The peculiarity of this piece is that when held in a certain position the decoration appears to be both inside and outside the bowl, although it is actually only upon the outside. This is due to the peculiarities of the "lens" principle upon which the lower part of the vase is based.

Fascinating in their naturalness are the fish-  
(Continued on page 441)



Jelly-Fish Vase



Phantom-Fish Vase



Minnow Vase

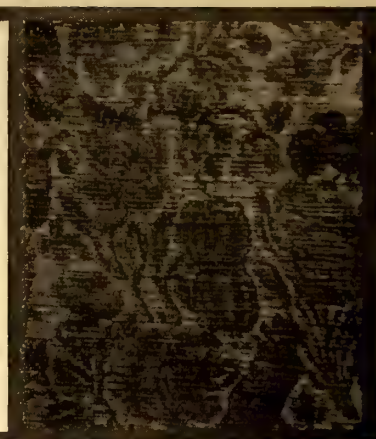


# Curtains for Winter

By Ida J. Burgess  
Photographs by T. C. Turner



Jute tapestry fabric



Green and cream colored



WHEN the thermometer descends on the way to zero from the mild heat of Autumn days, it rather makes one shiver to see windows clad only in their thin Summer draperies, even though one knows the window frames to be quite tight and well protected against the outer cold. The sense of chilliness is much lessened by the sight of warm heavy looking outer curtains that may be drawn over the large surface of glass exposed to zero weather acting like a refrigerator on the air within. However well windows are protected by blinds and shades one instinctively draws heavy curtains over windows at night to shut out the nippy air and keep the house cozy and warm within.

The choice of suitable fabrics for these heavy draperies and curtains is a matter of some difficulty at times, since they must not be of a stuffy character nor of a material sure to catch and hold the dust, nor yet of a fabric in appearance only adapted to Summer use. Without doubt much depends on the way the curtains are made to give this appearance of warmth so necessary for Winter use. Unless heavy interlinings are used almost any fabric will look thin and the only way to insure rich looking folds is to have both a lining and interlining for the heavy draperies.

Silk with an interlining of fleeced cotton has all the quality of a much heavier material, and is often more suitable

than velvet, at the windows of the important rooms of a house. Velvets seem richer and nothing quite takes their place since no other material falls naturally into such rich looking folds giving protection against the cold of ice and snow without.

In rooms where it is desired to carry the plain color tone of the side walls into the heavy curtains at the window, these may match the color of the walls, or in the instance of velvet, a tone darker may be chosen. The short pile English cotton velvet is a most durable fabric, will even withstand washing, it is said, and is made in almost every color. The printed velvets are of great variety in pattern, some two tones of one color, others a dark blue, red or green background with the pattern in a number of colors.

The patterns printed are of a great variety with the constant revival of old patterns first made by designers of a hundred years and more ago, when the importations into England and France of fabrics and porcelains from the Orient suggested to the designers of those countries the adaptation of those masses of twisted vines with bunches of the quince blossom scattered in irregular volume over the fabric or the dwarf pine with birds of paradise on the wing, miniature garden scenes and even animals and people. These old block patterns revived in numerous colorings are more suited to heavy linen, jute or cotton materials than to velvets, and when of suit-



A printed velvet, five-color fabric.  
About \$3.50 a yard



Blue and white stripes, pink roses. About  
90 cents a yard

Cotton tapestry, Wistaria blossoms. About  
\$3.00 a yard

Futurist pattern, black and white. About  
\$2.00 a yard



able color make curtains, better suited to every day wear than velvet or silk in unpretentious houses.

Large patterned fabrics give more distinction to the heavy curtain when combined with a plain wall of the same general color tone. The monotony of the constant repetition of one identical color in wall surface and curtain fabric is sometimes well to avoid. But it is even worse to make the two of such violent contrast that attention is forced to this difference in color.

It is better to select a curtain fabric somewhat darker in tone than the wall covering and under all conditions try to have a variety of several colors with some one tone that of the color of the wall covering. This repetition of the prevailing wall color in small spaces on the curtain material connects the several different colors used in a room and is the well-known "principal of balance" so constantly practised by designers possessed of a fine color sense. This passes unnoticed by the uncritical eye whose frequent displeasure over false combinations of colors can only find expression in such phrases as, "there's something wrong with it somewhere, I don't know what it is."

The art of knowing just what colors may be combined successfully remains always a closed secret to persons not gifted with a natural color sense, certainly to those who have given the matter no thought or study. Very naturally those persons leave all these fine distinctions to the decorator to solve for them and do not attempt to decide any matter of color for themselves.

Among fabrics highly esteemed for their beauty of texture, next to plain velvet, may be mentioned the heavy corded silks. Those made in Japan have an irregular surface given by a heavier thread woven in at intervals to give the quality of irregularity, the very thing most avoided by French weavers, who aim above all else at an even surface in the manufacture of the fabric itself. With the corded silks galloons and braids of various kinds may be



A very beautiful cotton cord landscape tapestry. This can be had for about \$4.50 a yard

combined for trimming, if desired.

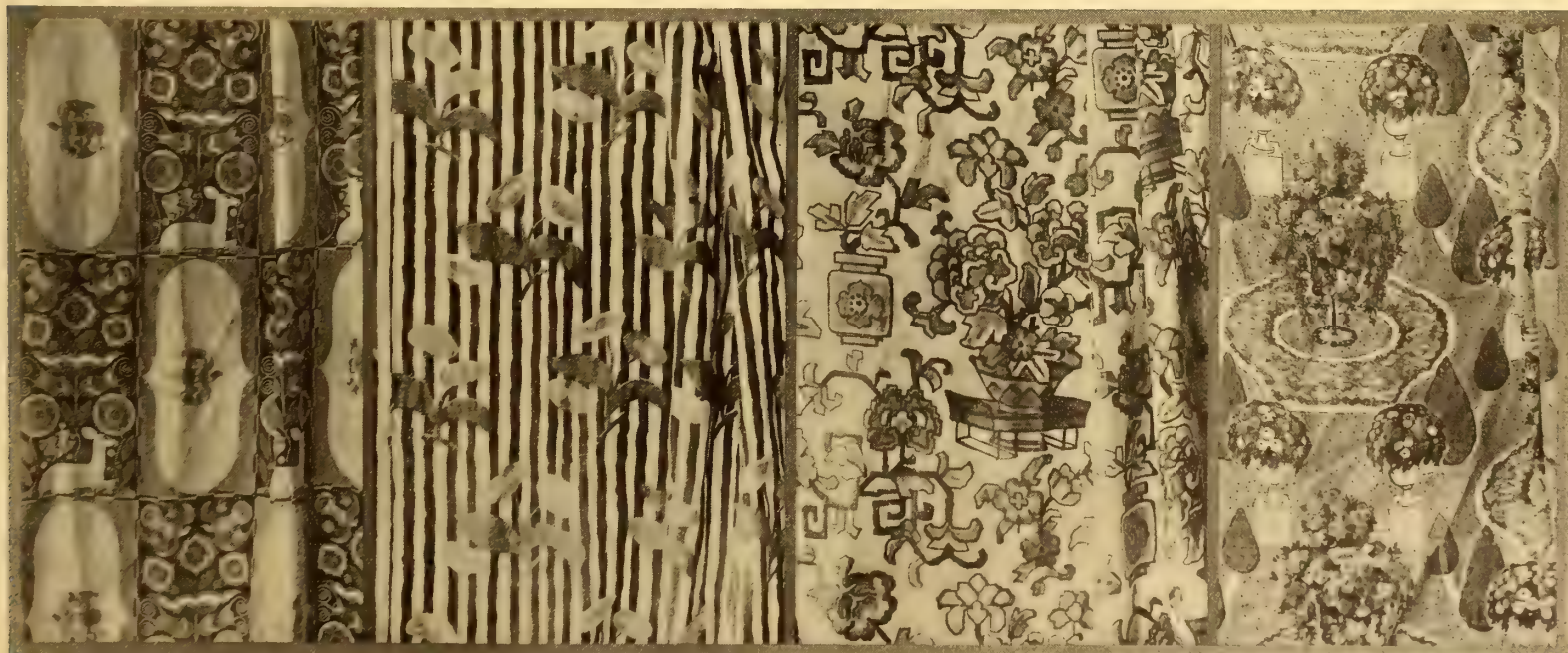
When windows are high and the over curtains hang quite to the floor, bands of gold or bronze braid may be used in crosswise effects at the top or bottom as the division of wall space in the room may determine. Heavy draperies hung over thin curtains should always be interlined to give weight and body to the curtain. Very few materials have sufficient body of themselves to supply this essential appearance of thickness. With an interlining materials of very light weight may be used with the best results, but without the interlining the over curtains hang in stringy folds looking flimsy and thin.

For some rooms where heavy wood paneling makes the arras cloth of woven tapestry suitable in the wall spaces a heavy plain basket cloth of the tone of the woodwork seems the best thing for curtains. Where a plain wall surface needs some variety in the heavy

draperies, good linen taffetas, having a pattern in large rich colors seems to be the best thing. The modern German designers have given us many rich and quite unusual patterns in these fabrics. The Morris designs are always agreeable for libraries, living-rooms and dining-rooms.

For a group of casement windows heavy side curtains with a valance above of similar material seems to frame the whole, although the heavy curtains are not drawn over the entire window. If one does not want to shut out the light from the upper portion of the window by this valance, it may be hung above the window frame, low enough to cover the top of the window and the side curtains hung on the same pole will finish the window as with a frame.

In many cases stencil patterns on plain linen give better satisfaction than woven patterns, especially when borders only are desired. The lower third of the curtain may be treated in this way, by using dyes and a stencil pattern, Japanese stencil or those designed by workers in the crafts are very handsome. For bedrooms, over curtains of silk with a backing of sufficient weight, will give added warmth.



Old needlework and "Futurist" pattern fabrics in strongly contrasting colors. French linen fabrics with a pattern adapted from Chinese porcelain and a landscape garden in gay colors





The library has green painted walls and a number of panels of its walls are filled with books

## A Remodeled City House

By Harry Martin Yeomans  
Photographs by T. C. Turner



ONE frequently reads of the houses which architects have designed for themselves, but it is not so usual to have the opportunity to find a house which has been decorated and furnished in detail by its owner for his or her own occupancy. Since the selection and assembling of furniture, fabrics, rugs and pictures, for the adornment of a house, which will transform it into a *home*, is, in itself, a fine art, it is interesting to look behind the scenes, as it were, and see just what one who is engaged in the pursuit of creating beautiful interiors for others, would elect to use in his or her own home surroundings.

In the accompanying photographs can be seen the very beautiful interiors which have been evolved by Miss Elsie de Wolf, of New York, for her city home. This house is an especially attractive study to those who are interested in house planning and in problems of interior decoration, as it embodies many unusual and practical features of importance. The house was remodeled from one of the old-fashioned

brownstone city dwellings, having a dark and forbidding aspect, and the story of its transformation is well worth the telling.

The house was originally one of those high-stooped types of which many thousands were erected in New York, each precisely like its neighbor, about 1860, when American domestic architecture was at a low ebb. The original entrance was on the second floor at the left-hand side of the house, and led into a hallway from which the stairway ascended to the floors above. In the process of remodeling, the entrance has been brought to the street floor instead, and the old halls and stairs were torn out in order to add the space they occupied to the width of the various reconstructed rooms; a decided advantage over the old house with its long, tunnel-like apartments. A graceful, winding stair was then built up through the centre of the house and this, though not cramped in effect, occupies a very small amount of space.



The cool and stately entrance-hall paved with blocks of black and white marble

From the street one descends by two or three steps into a small en-



trance-court, surrounded by a simple iron railing and grille. Against the iron railing were planted box-trees, clipped in formal shapes. Over the entrance door is a small iron balcony, excellent in design, resting on iron brackets, and on this are placed more of the clipped box-trees. The solid wooden entrance-door, painted a green-dark, and having a large bronze knob in the centre, opens into a cool and stately entrance-hall, which is paved with blocks of black and white marble. The flat wall-surface is broken up by moldings forming rectangular panels, and the whole treated with paint, *écru* in color. To the right and left, as you enter, in each centre panel, is a shallow niche, in each of which stands a terracotta allegorical figure on a pedestal. At the back, between the doors leading to the stairway-hall, is a beautiful Louis XIV, white marble wall-fountain, set in the wall, and clustering about its base are some green, growing plants. In the elongated panels are simple, gold-bronze lighting fixtures with empire shades. Two green enameled Louis XIV tabourets and a small table, holding the visitors' book, complete the furnishings of this entrance-hall, and its air of quiet elegance is but a forerunner of equally beautiful rooms to follow. One passes through the door at the rear to the staircase-hall, which leads to the floors above. The walls are painted deep ivory and on the landings the walls have been paneled with rectangular pieces of mirror. In fact, a great many mirrors have been used in this house, not to reveal one's reflection, but for their decorative value, and to give an appearance of greater width to the rooms, as the house is only



The entrance is just below the street level

nevertheless, in a harmonious whole. Over the little writing table, in a small glass case, is a little collection of miniatures, watches, fans and pieces of quaint jewelry.

One may digress, for a moment, to refer to the wall treatment of the various rooms. No wall-papers have been used in the entire house. Instead, the walls have been painted and stippled, so as to remove all trace of brush marks and impart a flat, dull finish. In the case of the entrance-hall, the drawing-room and the dining-room, the flat wall-surfaces have been agreeably broken up into panels, by the simple expedient of nailing wooden moldings to the walls and then painting the whole surface. In this manner a paneled room can easily be attained. The initial expenses of painted walls over wall-papers is greater, but they can be easily cleaned and are undoubtedly more sanitary.

The original drawing-room was long and narrow, but in the course of remodeling, the hall has been taken away, and this space incorporated in the drawing-room, which has resulted in a room



The dining-room, library (looking towards mantelpiece), and library showing cabinet





The grey drawing-room with its paneled walls is one of the most beautiful apartments in the house

of much better proportions. This room is full of color and flowers are everywhere. The grey of the walls is counterbalanced by the beautiful tones which glow in the upholstery fabrics and the long overcurtains, over white muslin, at the windows. Wonderful shades of rose-pinks and reds are the dominant colors here, and are repeated in the exquisite Persian rug spread over the parquet floor. Over the beautiful mantel of white veined marble, is an antique panel from an old French house, having a small mirror set between fluted pilasters, and a carved panel above. The spaces between the windows have been filled with mirrors resting on Louis XVI consoles of grey painted wood.

The illumination is almost entirely by the soft rays of candle-light, there being twenty candles in this room, supplemented by two electric lamps made from Chinese porcelain vases. The candle sconces on the walls are very interesting, and are in the form of a spray of flowers tied with a bowknot, the blossoms being of old Saxe porcelain. In the panel opposite the mantelpiece, the interest centres in a very beautiful decorative portrait by Nattier, framed in grey, and underneath it is a gold Louis XVI davenport, or *canapé d'alcôve*, as the French put it. In the two large panels, on either side of the mantel, are hung a few pictures, framed in dull gold, of architectural ruins and flowers treated decoratively.

Across the stairhall from the drawing-room is the dining-room, or dining salon, as it might better be called, inas-much as it is not furnished in the accepted dining-room manner. It is paneled and painted grey and is a fitting companion for the drawing-room across the hall.

This is an exquisite, simple room and a great deal of thought has been expended on its decoration. The color scheme was worked out from the Chinese rug of yellow,

brown and Chinese blue, which covers the parquet floor. These colors have been repeated in the gold Louis XVI chairs, and in the colors of the wonderful blue velvet fabric, with which they are covered, having a yellow satin stripe in it. Against the panes are white muslin curtains fulled on rods at top and bottom, with small looped-up overcurtains of yellow taffeta, reaching only half way to the sill. Instead of a serving table and sideboard, two Louis XVI console tables of grey painted wood, having tops of black and grey marble, have been used. The dining table has been carved in low relief, painted grey, and has a plate glass top over a lace cloth. The apparent width of this room has been increased by placing two mirrors opposite each other, one over the mantelpiece and the other over one of the console tables. These mirrors have been framed in moldings and the panel at the top has been filled out by a long painting, showing cameo-like figures against a grey background. This same treatment has been accorded the panel over the mantelpiece and is a delightful way of using an old decorative picture. The other pictures are old cartoons for tapestries done in crayon and touched up with watercolor, and show great clusters of roses in classic marble vases. They are framed in carved moldings, painted the same color as the walls, under glass, and are attached directly to the walls. This is a commendable way of framing decorative pictures and makes them an integral part of the room. The side-lights are gilt-bronze Louis XVI sconces, holding real candles, and on the console tables are silver candlesticks which adorn the table at dinnertime.

The next floor contains a personal suite of rooms, consisting of a library or sitting-room, and a bedroom with its accompanying dressing-room, bath and ample wardrobe space. The bedroom is bright and sunny with painted walls





The bedroom with white mantelpiece



Long side of the drawing-room

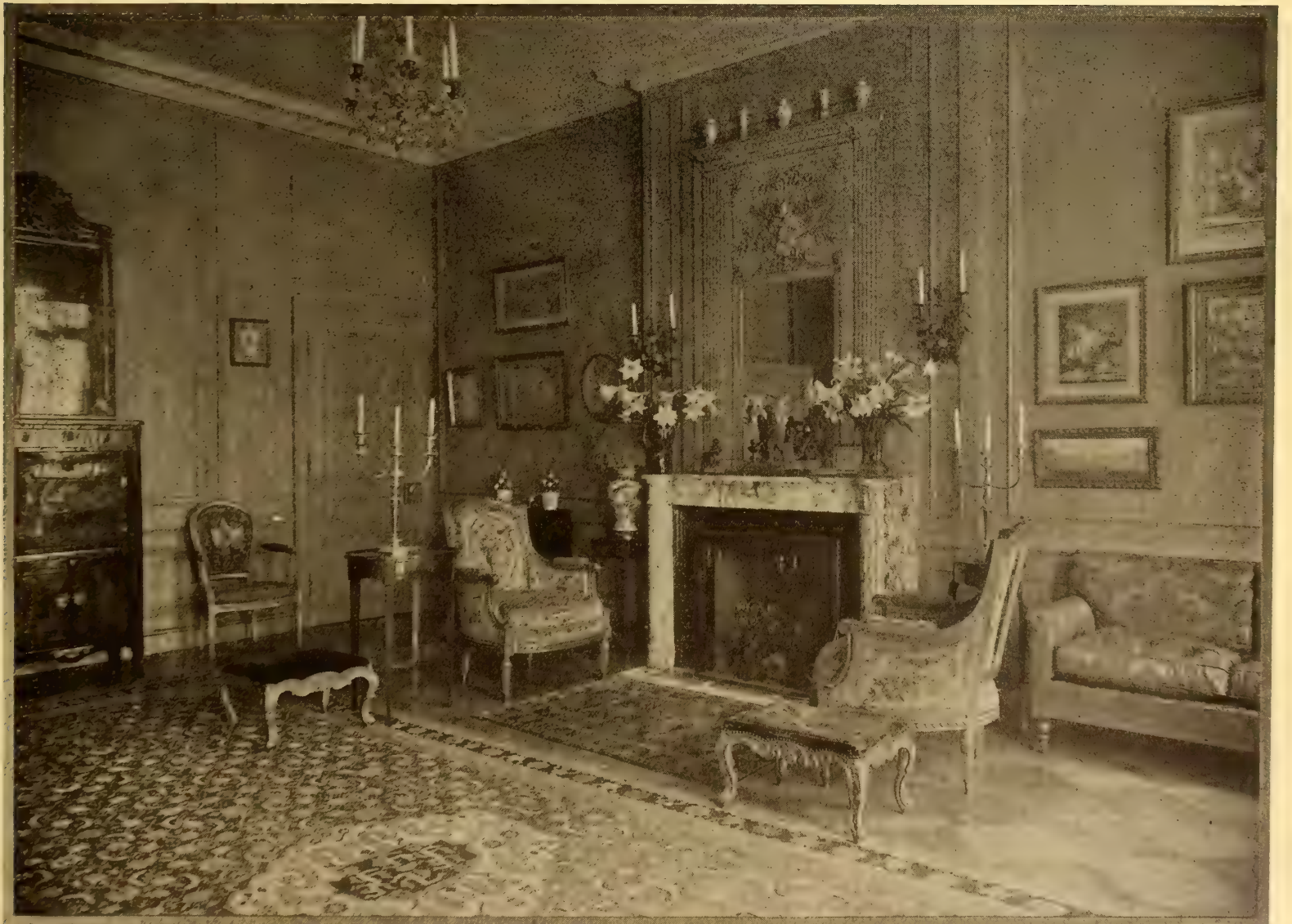
of *café au lait* and white woodwork. A beautiful white marble mantel, with classic pilasters, surrounds the fireplace opening, with a gold framed mirror above. A Persian rug covers the floor and at the windows are white muslin curtains with long overcurtains and a valance of cretonne, showing baskets of pink flowers and grey-green and blue-green foliage against an *écru* background. A day couch by the mantelpiece and also a few of the chairs are covered with this same material. The principal piece of furniture is an old, fourpost, French bed hung with old brocade.

The library is a delightfully intimate room, full of personal souvenirs, where one loves to linger. The walls are painted pale green and the wood trim cream white. The woodwork and side-walls are tied together by repeating the

green of the walls in a stripe of green paint outlining the panels of the doors. The mantelpieces of black marble with white marble applied decorations is of the French Empire period and has a large mirror over it. The sidelights are of metal painted black and gold with little Wedgewood plaques set in them. The furniture makes for leisurely ease and comfort. The chairs are placed conveniently near the tables and within range of the lights. A Louis XVI bed-couch fills the wall-space between the two doors. It does not have the appearance of a bed, but it can be utilized for sleeping purposes, as it is fitted with a mattress and pillows.

As one enters this room the most striking feature is its books. Two sides of the room are virtually paneled with

(Continued on page 441)



A corner of the drawing-room showing the over-mantel decoration





## A PERSIAN GARDEN IN CALIFORNIA



CALIFORNIA can lay claim to many a picturesque garden more than Joseph Waldron Gillespie's Persian water garden between midsummer and midwinter. In treatment it is similar to the Naib-i-Sultan in the Shimran, and its plashing fountains and its suburb outlook are the wonder of every one who visits. Every drop of water is treasured owing to its scarcity, the Gillespie estate, provides a cheap source of crystal clear water. It is first utilized in a circular basin, which is surrounded by a vine-festooned bronze dolphin. From this it empties into a little basin of aquatic plants whose central line of bricks are depressed just enough to confine the water. It is approached from the side by a double avenue of stately *Cocos plumosa* and whose motionless water surface takes the place of the conventional lawn.

tiles that serve as a permanent presence. California's garden terrace and another well-planned long flight of two square lily pads and hedges serve





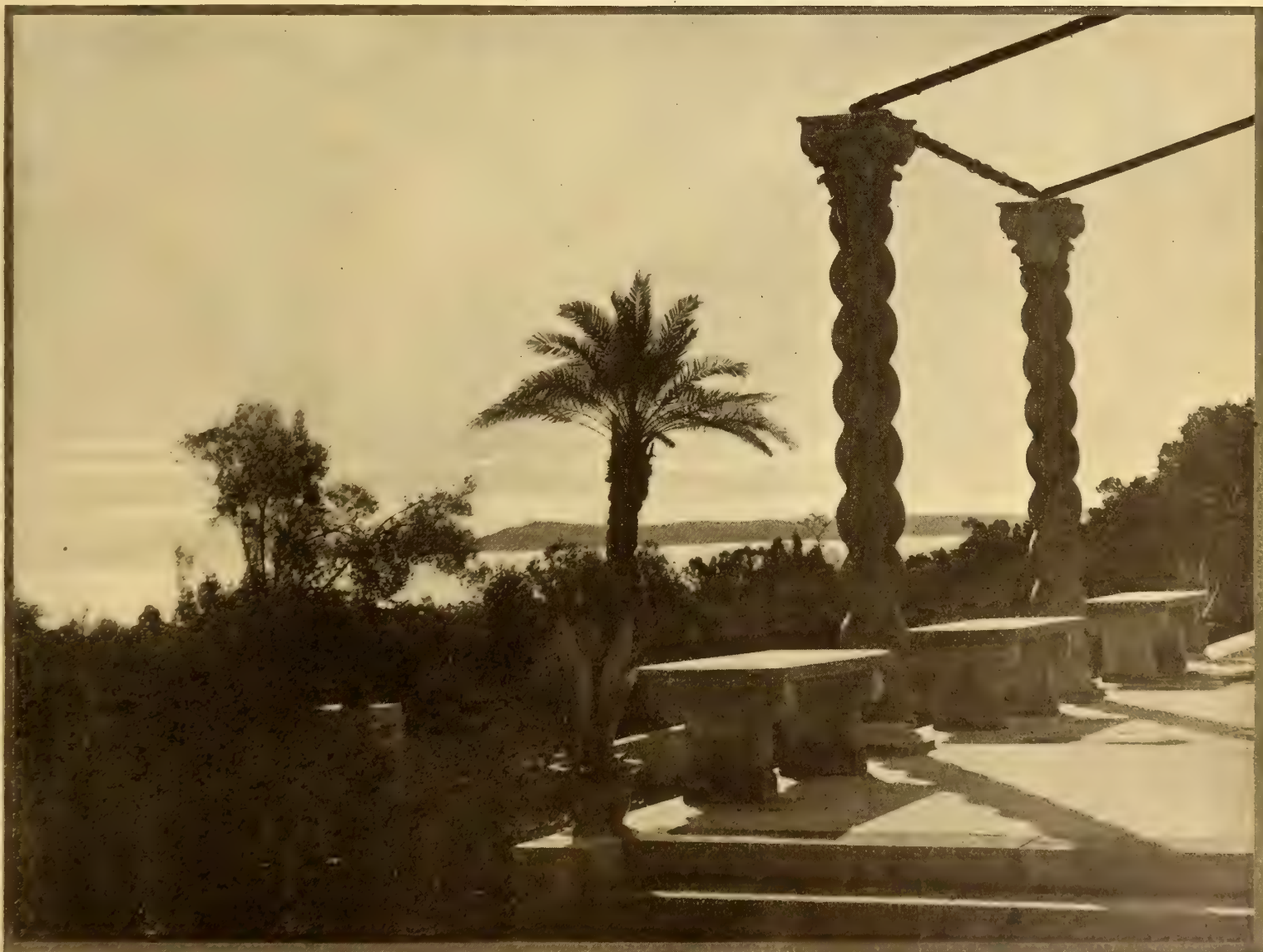


## CALIFORNIA



BY HORATIO F. STOLL  
Photographs by Harold A. Parker

It none can boast of a more romantic setting or a stronger individuality than the hillside gardens of the Kasr-Kajar, near Teheran, or of the lotus-covered pools, its brick-paved walks, shadow flecked by great trees, as the privilege of viewing them. Unlike most Persian gardens, where there is a plentiful and constant supply. A little spring, away up on the hillside, a rectangular bathing pool which it enters at the center of a high-walled terrace, the water again appears from the mouth of a beautifully designed fountain. The overflow water then trickles down the middle of a long walk, forming a streamlet. The Gillespie home is a Roma Villa of purest type and is surrounded by *canariensis* palms. In front of the house are four rectangular basins. They are from 12 to 18 inches in depth and are lined with greenish-blue tiles. They suggest the confusion of an unclouded sky. From this upper terrace a path leads down to the main garden. Below is a series of steps and then a path sprinkled with gravel, bordered by cypress trees as a wind break.











## A PERSIAN GARDEN IN CALIFORNIA



BY HORATIO F. STOLL  
Photographs by Harold A. Parker



CALIFORNIA can lay claim to many a picturesque garden, but none can boast of a more romantic setting or a stronger individuality than Joseph Waldron Gillespie's Persian water garden at balmy Montecito, where the temperature has but a ten degree variation between midsummer and midwinter. In treatment it is suggestive of the hillside gardens of the Kasr-Kajar, near Teheran, or of the Naib-i-Sultan in the Shimran, and its plashing fountains, its lotus-covered pools, its brick-paved walks, shadow flecked by great trees, and its suburb outlook are the wonder of every one who has the privilege of viewing them. Unlike most Persian gardens, where every drop of water is treasured owing to its scarcity, the Gillespie estate has a plentiful and constant supply. A little spring, away up on the hillside, provides a cheap source of crystal clear water. It is first utilized in a rectangular bathing pool which it enters at the center of a high-walled exedra. Below this pool, which is surrounded by a vine-festooned pergola, the water again appears from the mouth of a beautifully designed bronze dolphin. From this it empties into a little basin of aquatic plants. The overflow water then trickles down the middle of a long walk, whose central line of bricks are depressed just enough to confine the tiny streamlet. The Gillespie home is a Roma Villa of purest type and is approached from the side by a double avenue of stately *Cocos plumosa* and *Phoenix canariensis* palms. In front of the house are four rectangular basins whose motionless water surface takes the place of the conventional lawn. They are from 12 to 18 inches in depth and are lined with greenish-blue

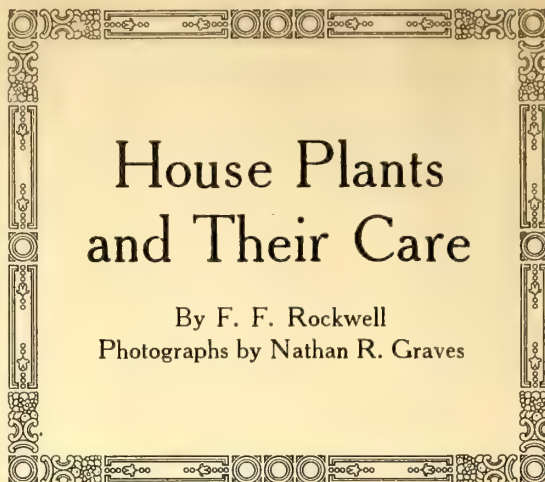
tiles that serve to suggest the constant presence of an unclouded California sky. From this upper terrace a ramp leads down to another well fountain. Below is a long flight of brick steps and then two square pools sprinkled with lily pads and surrounded by cypress hedges serving as a wind break.







Bettmoreana Palm



The Nephrolepis Fern



GREAT many people forego the pleasure and good-cheer to be had from keeping plants in the house, not through any lack of love for or appreciation of flowers, but because failure or indifferent success has rewarded their former attempts at gardening indoors. This is true oftentimes even with those who have been successful garden makers outside. Such failures are, in the great majority of cases, the result of ignorance or carelessness—the two most dangerous enemies of plants indoors or out. It should be understood at the outset that the remedies for pests and diseases of plants in the “indoor garden” are of two kinds—preventive, and what I may call “post-semi-mortem”; that is, you may either give your plants the proper conditions and, by keeping a sharp lookout, prevent any insect or disease from getting a start, or you may neglect or fail to look after your plants until they are half dead and then try by heroic effort to resuscitate them. The latter method is never satisfactory, and is always much more work. Therefore, be one of the wise to whom a word is sufficient, and employ the former method in looking after your plants. Everyone knows the stress laid upon the importance of *keeping* well rather than having to *get* well. The way to keep well is to find out what the body requires in the way of food, rest, cleanliness, fresh air, and so forth, and then to comply with nature's laws; the same is true of plants, and especially of plants that are kept in the house, where nature has comparatively little to say in the way of their care and where you yourself must attend to all their wants, as wind, sun and rain cannot get at them to do it for you. Most often it is ignorance of Nature's little book of rules which causes plant trouble. Take, for instance, the matter of the annual rest which most plants require. In their natural habitat their tops would die down, the leaves fall off or the plants remain in a dormant condition, without any attempt

at flowering during several months. We take these plants and civilize them, breed them up until they bear flowers several times as large and in much greater profusion than unassisted Nature ever required of them, and, not content with that, we put them in a pot and bid them keep on working for us right through the winter as well.

By heavy feeding, high temperature and frequent waterings we attempt to force them into growth at a season when they absolutely demand rest; and the result is that trouble ensues. And yet we wonder what caused it. In the same way, too much or too little water, too low or too high a temperature, or lack of fresh air, will result in things beginning to go wrong. And until we learn better we try to set them right by applying remedies to the symptoms, while paying no attention whatever to their cause. For these reasons, before describing the several remedies which are used in bringing unhealthy plants back to a normal condition, I shall have a few words to say about the proper treatment of plants in the house.

*Moisture.*—I mention this first because it is more frequently the cause of plant troubles than any of the several other factors in the case. One who has had experience only with plants growing out of doors, and who has seen the munificent results of supplying them abundantly with water, is pretty sure to overdo the matter when it comes to handling

potted plants in the house, which is an entirely different proposition. That is, they are apt to overdo it as far as watering the soil is concerned; but a sufficient amount of moisture in the air is as necessary to plant growth as having the soil supplied; this is a point which a great many people who fail to be successful with plants in the house do not realize. This is why it is so difficult to get plants to do their best in a room that is heated by steam or hot air, both of which reduce the amount of moisture in the air to very much below the normal. This undesirable



The delicate blossoms and beautiful leaves of the Begonia make it an ideal house plant



ble condition can be effectively remedied in two ways: first, by adequate ventilation, and, second, by evaporating water in a glazed porcelain bowl or pitcher placed on or near a radiator, and filled regularly with water. These precautions are not only necessary for the health of the plants, but the inmates of the house as well, as they will surely suffer, although perhaps not so perceptibly, from an abnormally dry atmosphere. As to the amount of water to be applied to the soil in which plants are growing, perfection in that art can be attained only by practice and observation. But here are a few general rules which will help materially: First, all pots should be thoroughly drained, so that any surplus moisture may be absorbed through the soil readily, and the bottom

of the pot should never be allowed to stand in water. Second, the amount given will depend upon the plant and also whether or not it is in a state of active growth or in a more or less dormant condition. In the latter case it will require very little water. Third, the condition of the soil rather than the length of time that has elapsed since previous watering will guide the gardener as to whether it is time to water again; for most plants the soil, after receiving a thorough watering, should be left until it begins to dry out on the surface before watering again; small applications frequently made are almost always injurious. Fourth, as a general rule, in the cold and dark weather of the winter months, do the watering on the morning of a bright day, so that the foliage can be dried off before night, and in the hot bright days of the summer months do your watering in the evening, so that the soil will have a chance to absorb it before it evaporates from the surface.

**Temperature.**—Most plants will thrive in the house at a temperature of from 45 to 55 degrees at night, with ten or fifteen degrees higher during the day. An occasional variance above or below these figures will not be injurious, but you should have a thermometer on hand and try to stick to the standard you set as near as you can. It is more often dry air than high temperature which causes the troubles commonly ascribed to the latter. You should watch the temperature, however, and also avoid sudden thermometer changes, as plants are subject to injury from sudden checks of any sort.

**Light and Air.**—While some plants thrive in the full sunlight and want all they can get of it, others do better in partial shade or when they are in the indirect light which enters the eastern or western windows. You should study your plants and give them locations in the room which are suitable to their particular requirements. The majority of them like full sunlight, but it is as well to have a light curtain which can be drawn across the window during the middle of very bright days, as sun shining through glass will injure things which it would not affect out in the open. As your plants become established inside and begin to make new growth, you will notice that they begin to get "lop-sided"—that is, to grow toward the light. To keep your plants shapely and to get the benefit of some of the blos-



The Cineraria is, unfortunately, subject to the attacks of green-flies. There is not a more showy pot plant grown. A favorite Easter gift-plant

soms in the inside of the room, they should be turned half-way about every two or three weeks. The matter of fresh air is equally as important as that of light. Plants are probably more neglected in this regard than in any other; a close, confined atmosphere is not only harmful to the health of the plants themselves, but offers the most favorable condition to the attack of most of the insect enemies of plants. *Give your plants plenty of fresh air.* This does not mean, of course, that they will stand having windows or doors left open directly upon them in cold weather. Use common sense in admitting it indirectly and a little at a time; but you can put it down as a safe rule to give your plants as much fresh air as possible while maintaining a sufficiently high

temperature. This is especially necessary where there is any possibility of coal gas or illuminating gas getting into the room in which the plants are kept. These are fatal to having success with plants in the house; small quantities are very insidious, as the plants will continue to live a long time, but will remain in a sickly condition, with the blossoms frequently falling off just before they open.

**Insect Pests.**—Even where plants are attended to with intelligence and care, the various insects injurious to them will sometimes put in an appearance. If neglected, they will multiply with a rapidity which is almost incredible, and often succeed in a short time in working irreparable damage. In order to fight insects successfully, there are three things which you must learn. The first is to get after them *at once*, and do not delay a day or even an hour after you discover them. The second is to do the job *thoroughly*—do not leave a single one of the enemy concealed anywhere to carry on the fight. It is much better to take the time and the trouble to get rid of them at once and for all time than to half do the job and then have it to do over again within a week or ten days; and the third is to use the remedy *suited* to the pest you happen to be fighting. For instance, it does little or no good to cover the leaves with a poisonous spray for an insect that lives by sucking the juice from the plant, nor, on the other hand, to try to vanquish some tough-skinned individual that lives by eating the leaves by going after him with a "contact poison" like kerosene emulsion, which would prove fatal to the insects which suck.

Here are the pests most likely to trouble your plants in the house and the remedies which will prove effective in combating them:

**Aphids, or Green Plant Lice.**—This is the enemy most commonly encountered indoors. Plants that are crowded or kept too dry, poor ventilation, dark corners, all furnish a favorable environment to their development. The most effective remedy is tobacco, which can be had in any of the three following forms: Liquid solutions of nicotine, diluted and sprayed on according to directions; tobacco dust, to be sprinkled on the leaves; or prepared tobacco paper for fumigating. The last form is the most effective where it can be used, but it is not always available for use in living-rooms. In such cases the diluted spray will be usually



most convenient and effective for use.

*Mealy Bugs.*—These intruders grow inside white cottony masses which are easily seen, but which you might not take at first to contain any living thing. They also thrive in a hot dry atmosphere and are especially fond of such soft wooded plants as fuschias and coleus, and appear first usually at the axles of the leaves. A fine brush or the tip of a feather dipped in alcohol or kerosene and applied to the bugs will finish them in short order, but be sure not to leave any in out-of-the-way corners.

*Red Spider.*—This little fellow is so minute that you would never imagine until you have had experience with him that he could do any serious damage. Besides being very small, just about the size of a grain of red pepper, he works on the under sides of the leaves behind a tiny web. You may be warned when he has arrived by the condition of the leaves, which show first an abnormally light green color and then very small yellow spots which spread until finally the leaf turns a complete yellow and drops off. Spray the plants with as much force as possible, using clear, cold water; also dust them with flour of sulphur. If you have only a few plants, the most effective and convenient method is to dip the top of each plant (holding the ball of earth so that it will not slip from the pot) two or three times very quickly into hot water, heated to 140 to 160 degrees. This treatment is effective against the aphids and the mealy bug as well as against the red spider. Water of this temperature is uncomfortable to the hand, but will not injure the plants if they are quickly immersed and withdrawn.

*Scale.*—This attacks such thick-leaved and smooth-barked plants as ferns, palms, lemon and orange trees, abutilons (flowering Maples) and so forth. There are two sorts—the Brown Scale, a scale almost circular in form and slightly convex that attains a diameter of about a quarter of an inch, is the most common. The other is white in color, smaller, and forms dense colonies. Neither one appears to do any injury, as they suck the juices, but the plants soon show the effect of their presence. Remove them with a stiff brush dipped in strong soapsuds, or, better still, in kerosene emulsion, and *be sure* to get every one. Watch the plant very carefully for several weeks after, so that you will know at once if any return.

*Root Aphids.*—If your



The Fuschia is one of the most satisfactory window plants for indoors

plant seems to be ailing and you cannot discover the cause and you are sure that it is not the result of your soil from poor drainage or overwatering, examine the roots of the plant for a blue colored aphids which sometimes is to be found clinging in clusters to the feeding rootlets. If he is there, wash all the soil from the roots carefully and re-pot in fresh soil, or, if it is Winter and fresh soil is not available, put tobacco dust on the surface of the pot and wash it thoroughly into the soil every other day for a week.

*Fungus and Mildew.*—These do not usually attack plants in the house if they are kept in a healthy growing condition, but, if they do put in an appearance, Bordeaux Mixture is the only thing to use for the former; the latter is usually caused by sudden exposures and drops in temperature. Flour of sulphur dusted over the foliage will prevent its spread.

To make the kerosene emulsion, use 2 ounces of soap (whale oil is much better than the common), a quart of boiling water (over brisk fire), 2 quarts of kerosene oil. Dissolve the soap in boiling water, remove from fire and add oil. Churn or beat until the consistency of cream. If correctly mixed, the emulsion on cooling will adhere without oiliness to glass. Use rain water if possible; if not, add a little baking soda to the water. For scale insects, dilute with 10 parts of water; for aphids and soft insects, with 15 or 20 parts of water. In using the emulsion apply in fine spray. Remember, it must come in contact with the insect to be effective.

Last, but by no means least, be sure to keep your plants scrupulously clean at all times, removing all dead leaves, faded flowers and so forth. Furthermore, as dust will collect and settle on the leaves, every fortnight, or at least every month, give them a copious showering with plain cold water in a tub or sink. This keeps them fresh.

Sometimes, even when watering is not done over-frequently, the soil in pots or boxes will be found to remain in a soggy semi-sticky condition, and as a result the health of the plants will not be satisfactory. One of two things will be found to be the trouble; soil that is unsuited for potting, or faulty drainage. In the former case, a lighter, more friable soil must be used; in the latter, take the soil out of the pots, and put in the bottom of each half an inch of cinders, broken pots, small stones or similar material.

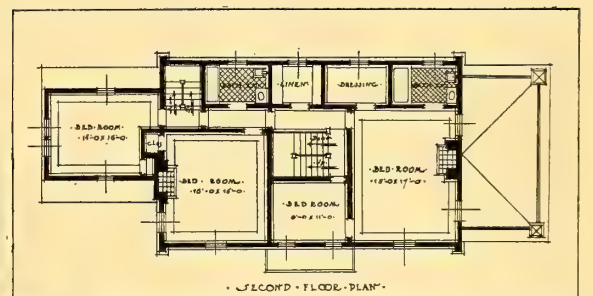
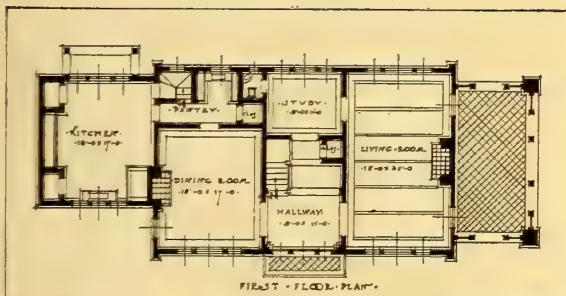


The blossom of the Pelargonium Geranium repays the trouble of cultivating it indoors





HOUSE OF MR. CHARLES PARKS AT ENGLEWOOD, NEW JERSEY  
DESIGNED BY AYMAR EMBURY II, ARCHITECT, NEW YORK



The hall and the dining-room



View of the large living-room





## COLLECTORS' DEPARTMENT

THE EDITOR OF THIS DEPARTMENT WILL BE GLAD TO ANSWER ANY LETTERS OF ENQUIRY FROM ITS READERS ON ANY SUBJECT CONNECTED WITH OLD FURNITURE, POTTERY AND PORCELAIN, GLASS, MINIATURES, TEXTILES, PRINTS AND ENGRAVINGS, BOOKS AND BINDINGS, COINS AND MEDALS, AND OTHER SUBJECTS OF INTEREST TO COLLECTORS. LETTERS OF ENQUIRY SHOULD BE ACCOMPANIED BY STAMPS FOR RETURN POSTAGE

*(Collectors' Notes and Queries and The Collectors' Mart will be found in the reading matter columns of the advertising pages of this number.)*

## Cottage Figures

By Mary H. Northend  
Photographs by the Author



HE average collector rarely turns his attention to cottage figures exclusively, yet there can be no more interesting subject. The quaint, odd little pieces represent a peculiar feature in the ceramic world that is not only historic, but unique. They represent stages of design that covered almost every subject, ranging from the simple, crude pieces up through the evolution of potters to the dainty, well-designed bits of the best masters.

Thirty years ago one rarely found them save in the rambling cottages in England or in the quaint old inns. Here they stood on the mantel and dresser, depicting unusual things. The central piece was generally a representation of a castle, framing a clock or watch and flanked on either side by highly colored animals. These were family heirlooms, and as such were greatly prized.

In the old inns the "Toby" was the most prominent, being used for beer; the squatly china man sitting or standing held always

his jug. Few of the earliest pieces show artistic design. They are crude bits, valued for age rather than beauty, and are rarely seen save in Museums. They are coarse bits of pottery often covered by slip and decorated afterwards, not hard to distinguish, being a direct line by themselves. Often they are dark blue in coloring, sometimes green and red combined. The earlier ones have an underglazed pigment. They show manganese, copper green, yellowish orange, brown and black, and sometimes a low tone that is obtained by the mixing of several colors together.

These early pieces, notwithstanding their lack of artistic development, are interesting pieces in the history of ceramics, and they are much sought by collectors.

The earliest maker of the Staffordshire ware, more especially cottage ornaments, was Ralph Wood. He was the first to produce signed pieces. Living from 1716 to 1772, he did more to advance the vogue for cottage figures than any other maker. "Old Age" was a favorite subject of his, as was the "Beggar leaning on his sticks."



A bust of Shakespeare in old Staffordshire ware. These busts, some-

what crudely modeled, and having none of the beauty of Chelsea, Derby or Bow, are reminiscent of Neapolitan maiolica ware



Staffordshire "Highlander"



Staffordshire cottage figures, 1810



Staffordshire "Scotchman"





Staffordshire cottage figures. The illustrations to the right and to the left of the central illustration show the "soldier" and the "sailor" sides of a reversible Staffordshire cottage figure. Of the central group the figure representing "Queen Catherine" is the most interesting

The latter is a figure nine inches in height. Among his most highly colored pieces we find the "Sportsman" and the "Bagpiper." Unusual merit is found in the earliest Staffordshire productions, more particularly in "Falstaff with drawn sword," the "Shepherd and the Shepherdess" with pipe and dog.

The most curious specimen in existence, perhaps, is the elephant. He is depicted with a castle on his back, the cover being a monkey and the handle twisted serpents. This piece is suggestive of oriental work, and the effect is remarkably good.

Cottage figures may be divided into three distinct classes. The first consists of pieces designed by Ralph Wood and, later, by his son. They represent Staffordshire groups, and are, some of them, truly artistic, as well as quaint. One

of the best is the group of "The Vicar and Moses," suggested by characters in "The Vicar of Wakefield." The second class of cottage figures contains equally interesting pieces, but these were along the lines of miniature copies of the most celebrated statues found in Westminster Abbey and elsewhere, although often worked out in a manner which, although devoid of in-

tent to caricature was often grotesque in result. The most extensive group is the third, containing pieces which were the work of potters and decorators, who in themselves possessed no original talent, but modified and adapted their material to the best advantage.

The ware produced from 1730 to 1780 is comparatively light in weight. The figures made during that period were, many of them, of red clay into which had been introduced buff. They were, according to most authorities, designed by Astbury, and a number of his imitators. Many of these pieces were very small, some not more than six inches in height and more mottled in effect than the earlier ones. Astbury's figures are designed in pairs. He rarely produced more than two of one subject. The favorite motives were shepherds, dairy maids and "The Cobbler." The designs at this period were most ingenious. One pair of cottage figures, representing a sailor and a soldier, are illustrated at the top of page 433. Religious and classical groups, such as "Rebecca at the Well," met a certain need of the time, and interesting examples have survived. Then for a time the popular taste ran to cat and dog subjects. They were so much sought after



Old bottles and other objects of utility in the form of cottage figures





Old cottage figures of Staffordshire ware

that many varieties of the same subject were put on the market. Sir Walter Gibney, a noted English collector, grew so interested in these cat and dog pieces that he added two hundred of the spotted variety to his collection.

In the seventeenth and eighteenth centuries the white and colored figures which were made at Staffordshire became very popular. Conspicuous in every country inn was the "Bear Jug." These represented a large brown bear ornamented with collar, muzzle and chain, seated on his haunches. His head, which formed the cup, was removable. So popular did this line of design become that many others took up the art, each one producing new ideas. Wedgewood's designs were very much admired. One of his favorites represented a lion with forepaws resting on a globe, being designed after the model of the lion of the Loggia de Lanzi at Florence.

A new feature in cottage figures was introduced during the eighteenth and

early part of the nineteenth century. Busts (many of them caricatures), representing Shakespeare, Milton and many other distinguished men, were put upon the market. John Wesley chanced to visit Staffordshire about this time, and busts of this noted preacher became very popular. Then Wedgewood entered the field with his very finely modeled pieces.

Staffordshire jugs and vases, while predominating subjects were not the only pieces that we find. Many of the smaller cottage ornaments were made for use. Pepper boxes, salt-shakers, inkstands and like objects of utility came into vogue. One, a very interesting pepper box, depicted a country lad dressed in red trousers, blue coat, yellow vest and hat. In the top of the last were punched tiny holes. The very usefulness of these little figures made them much sought after, which accounts for the number of them, and some collections had as many as four thousand.



Old Staffordshire cottage figures. The central one, representing Benjamin Franklin, is especially interesting from the fact that it was inscribed "Geo. Washington" through the ignorance of the workman, as this illustration shows





Old Staffordshire cottage figures



Cottage figures by Enoch C. Wood

While Wood and Wedgwood were leaders, they were not the only potters who took up the craft of cottage figures. We find these pieces occasionally in Bow, Derby, Chelsea and Plymouth wares, and also in porcelain.

There was no more exquisite work done than at the potteries at Chelsea between 1750 and 1769. The pieces were known in England as "Bosky" backgrounds on account of the flowery background, which was most exquisitely done and was a peculiarity of this manufacture. The work did not last long, however, for the reason that the Chelsea potteries were closed in 1784, when the business was taken over at Derby. As late as 1838 Herbert Minton engaged a man named Steele, a painter by trade, who had worked in the Royal Derby Pottery, to enter his employ and to assist him in making china figure imitations of Sevres. Wonderfully fine work was done during this period, and examples of it are not rare.

The manufacture of Parian ware started in 1845. During its reign many charming groups, busts and statuettes were designed, each one of them being characterized by careful modeling and excellent finish. Copeland produced some fine specimens of this work, many of his pieces being copies in miniature of the works of the mid-Victorian sculptors.

The Victorian era brought in its wake many famous potters, each one of whom turned out good pieces. In these

wares were such well-known figures, such as that of "Queen Victoria," of "John Brown" in Highland costume, and many other personages or characters both historic and fictitious. Few, if any, of the different potters but turned their attention to cottage figures. We even find them in Lowestoft showing the peculiar shade of red that always characterized the work of this pottery.

In the Glaisher Collection, marked "Lakin and Poole," is an interesting group that depicts the assassination of Marat by Charlotte Corday at Caen, in 1793. Charlotte Corday is depicted holding in her hand the knife with which she has just stabbed her victim. Lying on the ground at her feet is Marat, bright, orange-colored drops of blood trickling from the wound as shown on his waistcoat.

A very curious piece of this craft is found in the Bethnal Green Museum, London. It represents a nude Bacchus seated astride a cask holding in his hand a cornucopia, a dolphin shaping the snout. The handle

is a monkey resting on the shoulders of the god. On the reverse side of the jug is an infant Satyr holding panpipes.

While the latter-day figures are interesting, they are not surrounded with the romance of the earlier bits, more especially such as surrounds the figures which were molded long before any Staffordshire work came into existence.

(Continued on page 441)



Rockingham, Jackfield and Staffordshire ware



The molds evolved by potters for cottage figures produced an endless variety of subjects





Embroidered foot screen, Louis XV period

## Screens

Marie Elizabeth Camp

Photographs by T. C. Turner and Others



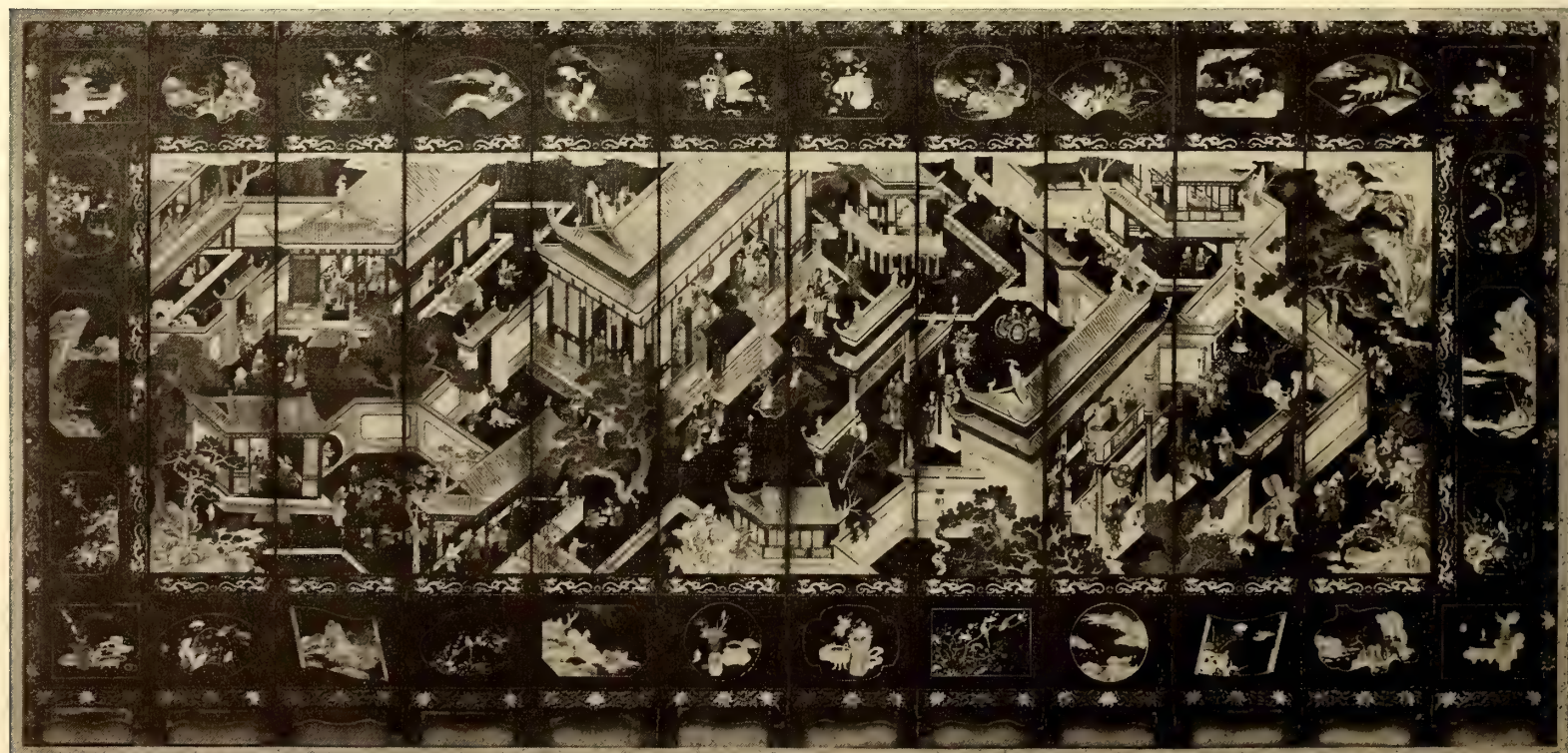
NO article of furniture has perhaps held so permanent a place in both the oriental and occidental household alike as the screen, which for centuries has proved its usefulness as well as its desirability for decorative purposes.

While its origin is uncertain the screen probably found its way from Korea to China and Japan and thence to Europe and later to America, as reference is made to screens as early as the Tang Dynasty, (618-967), in the East. In Europe the Middle Ages and the Renaissance developed the use of the screen, not alone in the house, but as an archi-

tectural feature of the church, when it became the subdivision which shut off the choir, chantry or chapel from the main part of the edifice.

The low marble "podia" which enclosed the "chorus cantantium" in the Roman basilicas and the perforated "cancelli" before the altar show the ecclesiastical use of the screen and its scope which later extended to the ornamental frame, usually of wood or metal to be used as a protection from observation, draughts or heat of the fire and which in feudal times became an essential about the great open fireplaces.

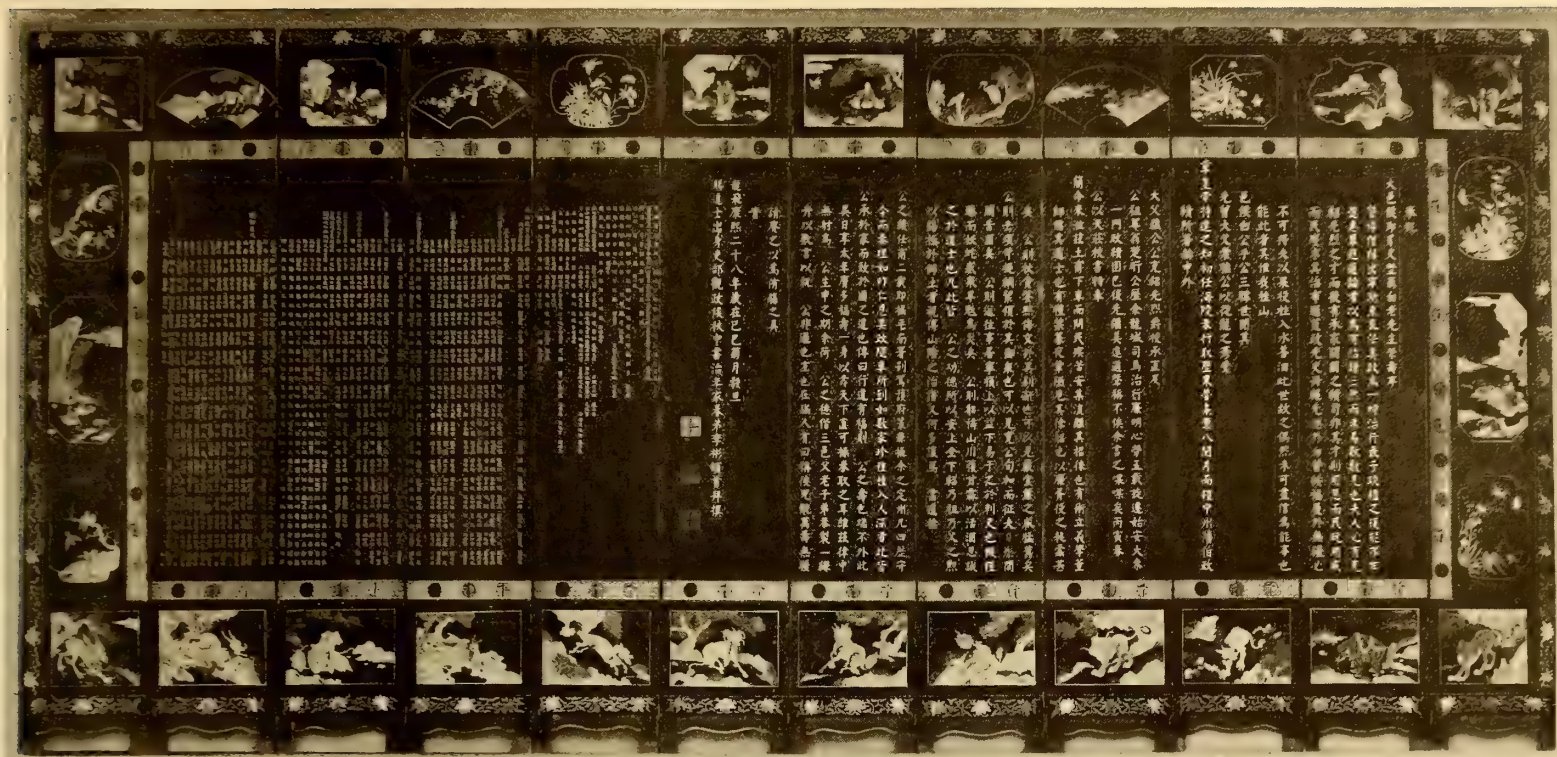
Many sizes and shapes of screens were made of leather,



A twelve-fold Chinese lacquer screen, K'ang-Hsi Period, (1662-1772), gorgeously decorated

*Courtesy of the Metropolitan Museum of Art*





Back of the K'ang-Hsi Period screen, showing the artistic effect of the long inscription in Chinese characters

*Courtesy of the Metropolitan Museum of Art*

paper or textiles fastened to a frame, some with several leaves or panels, others with only one. Fire screens of later date, however, usually had a single leaf and in the Georgian periods often took the form of an oval, oblong or shield shaped frame, covered with embroidered material and fixed to an upright wooden pole upon which it could be raised or lowered. This variety, an example of which is illustrated, was called a pole-screen and was more effective as an ornament than as a means of protection from the heat of the fire.

Many fine examples of embroidered floral designs on a silk background are preserved as well as in needlework such as that of American needlework made about 1780, shown in the illustration which consists of a conventional design done in wood colored worsted on a blue ground and is mounted on the back with diamond shaped quilting of blue velvet and oak colored silk. The frame is mahogany, simple in design and of the period.

Many beautiful examples of the shield or oval shaped pole-screen are of satinwood and mounted in delicately colored silk, embroidered, or are of painted wood with Adam decorations and covered on the back with a plain, colored silk carefully drawn into pleats.

The embroidered and needlework screens were contemporary with sampler

work, but became the more ambitious medium of the needlewoman rather than the elementary work of the child. An interesting and unique example of home production is the eighteenth century, English six-leaved screen, illustrated, eight feet high, which consists of a buff colored paper background, a grey wall-paper border with Wedgwood medallions and the centre decoration of six colored prints from "Punch" pasted on each panel.

This same idea could readily be carried out today at reasonable cost by treating an ordinary Japanese screen with a solid background of wall-paper and introducing either inexpensive reproductions of English or French prints as the decoration according to one's individual preference. This would lend itself attractively to a young girl's room in a country house when the hangings consist of chintz.

The room of French period decoration is particularly adapted to the use of the one panel screen which can be found in a great variety of appropriate designs. The rare example illustrated, a Louis XV four-leaf screen, twenty inches high, was used to protect the feet from draught when placed before a library writing table. This has a plain rosewood frame, mounted in a plain greenish grey silk on which are applied figures of men and women



*Courtesy of the Metropolitan Museum of Art*  
Louis XIV tapestry screen



dressed in brocade, with faces and hands painted in gonache. Another type is that reproduced and made from the exquisitely embroidered head piece of an old French bed, which undoubtedly, in its original use, extended from the top of the tester to the frame-work of the bed itself and formed part of a complete and elaborate drapery.

The Louis XIV screen shown, is a fine illustration of the possibilities of the ornate frame as applied to the screen. This consists of delicately carved Circassian walnut and contains a panel of oriental design with figures in "petit-point" against a background of coarser weave. Boucher subjects were also favorite motifs in tapestry when applied to screens and were usually framed in gilded mounts, consistent with the period.

A rarely beautiful English screen of the XVIII century is seen in the two-leaved example illustrated, consisting of panels of brocade with ivory posts. Many fine ones still exist in the four and six leaved screens of stamped or painted Spanish leather, which were usually made tall enough to conceal a person sitting or even standing behind them. Rich textiles or tapestries also were extensively used as coverings for screens of this type toward the end of the XVI century, and in their modern adaptation form a dignified feature of the library or dining-room or a means of shutting off an expanse of hall space where another piece of furniture would be out of place and lacking in use.

A product of the present day is the glass screen made of small pieces of leaded glass cut in a design within a metal frame, usually brass, and likewise the perforated metal screens, fan shaped. The plain leaves of brass or copper still obtain as screens for teakettles while boiling

over an alcohol flame. The hand screen, which was little more than a fan to protect one from the heat of an open fire or the glare of a lamp has gradually evolved into the "bougie," shade to be applied by a wire holder to an unprotected candle or lamp, as a shield for the eyes.

But nowhere in occidental countries is the screen so evident or so much a part of the setting of the palace, as well as the house, as it is in Japan, where nothing is more important among the



Louis XIV embroidered three-fold boudoir screen

the time of Hideyoshi, (1596), when his celebrated collection, which contained over a hundred screens, was used to line the road to the palace on the occasion of state ceremonies.

Another early use of the screen in direct contrast were those two feet high and made of eight or ten panels, which were used at the backs of noble persons to prevent draughts when seated, and the pillow screen, still another variety, placed to shield the head of the sleeper. The "byobu" was also used as a suitable and added decoration along the walls of the palaces of great dignitaries at important state functions.

Screen festivals are still held in Japan, during which the best screens are placed in the front rooms in the houses so they can readily be seen from the street. Plain white "byobus" made of paper are used on the occasion of the birth of a child, and it is still the custom to invert the screen at the time of a funeral and to include it as an item of the bride's dowry. The screen, when first introduced

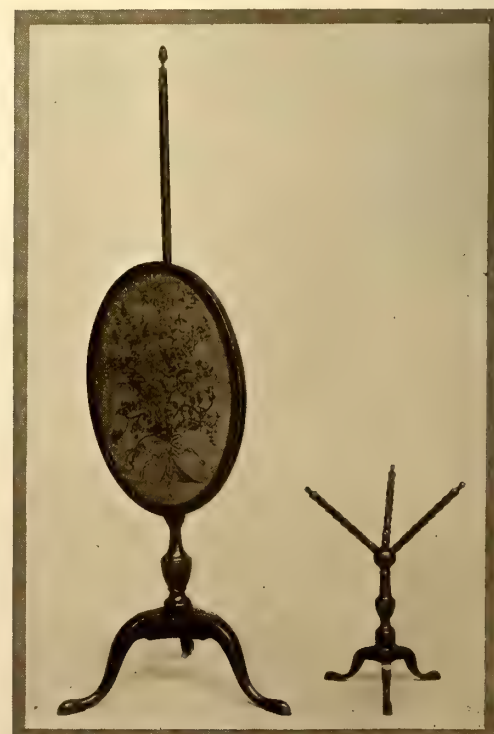
into Japan, where it has formed an important feature of its art and the life of the people, was clumsy and heavy and could be folded only one way, owing to the means by which it was held together, namely, by a piece of cloth which was attached to the panels. But with the gradual adoption of paper as a covering, such as was made in a particularly strong quality by the Koreans, the character of the Japanese screens became more delicate and elaborate, and gold

few objects that decorate the room. Referred to as the "byobu," the combination of two words,—byo, meaning to avoid, and fu (which becomes bu when coupled with another word), meaning wind—its use is significant. This term, however, is only applied to the folding screen, as those of one leaf set in a frame standing on feet, such as are found in the room at the entrance of the Japanese house, to obstruct the view of the interior from the outside, are known as "tsuitate."

The "byobu" also has its use in Japan outside as well as inside the house, as, for example, the eight-paneled nine-foot screens used in former times on the battlefields by high military officials, when in encampment, and at



Courtesy of the Metropolitan Museum of Art  
American needle work screen, about 1780



Courtesy of the Metropolitan Museum of Art  
Chippendale pole-screen and tray rest



and silver leaf with embroidery in silk and metal thread became the popular decoration. The hinges were then made of the same paper, although in China silk cords were used for this purpose.

The Japanese "byobu" were sometimes made in pairs, but the artist in decorating usually confined his entire subject to one screen—often bold in design and elaborately treated. This might seem an incongruity in a country where simplicity is the keynote of decoration, were it not to be explained by the fact that screens were extensively used in large palaces where the rooms were so vast, a more delicate treatment would be ineffective and lost.

The Chinese screen is seen at its best in lacquer, as illustrated in the twelve-leafed screen of the K'ang-hsi period, (1662-1722), a gift of the late J. Pierpont Morgan to the Metropolitan Museum, although less important yet beautiful examples are found in carved teakwood and embroidered satin with ebony mounts.

The screen in China was regarded as a singularly appropriate gift by persons of rank and official distinction to commemorate an event in the life of that personage or in the history of the country, and was presented with much ceremony and attention to the detail of dedication, as may be seen in the illustration of the reverse side of the lacquer screen just mentioned.

This was executed by the artist Fong Long, Kon of Fat-shan, and is a masterpiece in color, design and technique, with the subtle charm of a Chinese vase of the "famille



*Courtesy of the Metropolitan Museum of Art*  
An old English screen mounted in an ivory frame

verte." Representing the work of that period in Asiatic art when ceramics and all decorative arts had reached the height of their excellence, it shows a marked similarity to the black hawthorne vases, the finest of which were made during the K'ang-hsi period, under the direction of Ts'ang Ying-hsüan, who was appointed superintendent of the imperial factories of Ching-lê-chên in 1683, and under whose direction this screen was also made.

The decoration represents the summer palace in Pekin, with the Emperor K'ang-hsi sitting on the throne watching the dance of two girls. As the inscription on the back shows, it was dedicated by a colonel of Tsen Chow to a district magistrate, and was acquired in perfect condition by Mr. Morgan at the sale of the Baron Speck von Sternburg collection, held in New York a few years ago, at a cost of \$10,000.

The value attached to the oriental screen and the care used in its preservation coupled with the important part it has taken in the history of oriental art has unquestionably preserved to us many fine examples such as this Chinese screen, dated 1690, which would otherwise have been lost.

The use of the five screen, however, has necessarily become more or less affected by the application in the houses of today of the modern heating apparatus and when the open fire is introduced more as a note of cheerfulness in the room than a necessity, but the screen even if not relegated to its original usage is always a desirable and a most convenient accessory in the furnishings of a room.



*Courtesy of the Metropolitan Museum of Art*  
An old English "home-made" screen. This was made of colored "Punch" pictures carefully pasted on a buff-colored paneling. The borders are strips of early "Wedgewood" wall-paper





## WITHIN THE HOUSE

SUGGESTIONS ON INTERIOR DECORATING  
AND NOTES OF INTEREST TO ALL  
WHO DESIRE TO MAKE THE HOUSE  
MORE BEAUTIFUL AND MORE HOMELIKE

The Editor of this Department will be glad to answer all queries  
from subscribers pertaining to Home Decoration. Stamps  
should be enclosed when a direct personal reply is desired



## CHRISTMAS DECORATIONS

By Frances Mayne



CHRISTMAS time brings with its advent one of the most joyful occasions to tempt the home-maker to show how skillfully one may work out a scheme of decoration for this festive holiday season. In dressing the house in gala attire it is unfortunately a fact that more often than not the home decorator overloads the various wall spaces, doorways, chandeliers and vases with flowers and foliage, so that, instead of obtaining the effect of a happy profusion, the result is one of oppressive confusion, and the well-intentioned but miscalculated efforts produce an arrangement that is truly annoying by reason of the inconvenience it imposes.

Of all Christmas greens, Holly seems nearest our minds and Mistletoe nearest our hearts. Although the latter plant is a less common one than the former, tradition has lent it a sentimental association that we are loth to dispense with at Yuletide. It often seems as though it were best to restrain the use of Holly and Mistletoe somewhat in order to emphasize its importance in a scheme for Christmas decoration rather than to employ it "exhaustingly" throughout as a trimming. Where one may go into the Winter woods—and happy is he who can thus go forth to gather the Christmas greens himself—he will be sure to find there wonderful things for Christmas decorations that, perhaps, he had not thought of before. There will be the Cedars, the Pines, Balsam, the orange-colored berries of the Bittersweet, the ashen-white berried twigs of the Bayberry bush, the scarlet hip of the wild Rose. Then, digging beneath the snow near marshy places, he will come across all sorts of green things which he thought long since were killed by Winter's frosts. It would, indeed, be a pity to forego the good old custom of going forth for Christmas greens. Already, alas! it is becoming an old-fashioned one, but let us hope the age and its tendencies will not smother our enthusiasm for this simple but joyful accompaniment to the Christmas season.

Once the greens have been gathered, individual taste will, of course, suggest many happy arrangements for the different rooms of the house. Windows, the "eyes" of the house turned towards the street, naturally expect to receive the conventional Holly wreath, for one should always bear in mind that no house is ever successfully put in Christmas order which does not give some hint of the festive attire within to the passer-by without. Window wreaths should be tied with silk ribbons rather than ribbons of satin, this latter material being somewhat too shiny. While red is the usual color for the ribbon, pale green is often effectively used, forming a pleasing contrast to the dark green of the Holly leaves and emphasizing the importance of the red

of the berries. When a ribbon is used upon a wreath it should have its *raison d'être* by being used as a means by which to suspend the wreath, and not merely as a great bow of color having nothing to do with the wreath's make-up. The early Italian method of garlanding decorative greens by looping them from point to point on the wall of some important apartment, is a scheme of decoration that should be more studied and more often utilized in our own Christmas decorations. Many excellent hints along this line may be gleaned from a study of paintings by the early Italian masters, Ghirlandaio (he was himself a garland-maker!), Botticelli, and the others.

The gorgeous color effects obtained in Christmas decoration by the employment of such floral exotics as the Poinsetta, which plant is now raised for the Christmas season in nearly every greenhouse, suggest their use in connection with garlanding. Placed at intervals in a long rope of greenery, having red ribbons braided into its length in such a manner as only to show a spot of color here and there, the artificial Poinsetta of paper (procurable almost anywhere), so cleverly simulating the real flower, can be used to excellent advantage. The real flowers would, of course, quickly wither if kept out of water.

Very often no flowers or red berries are obtainable in certain localities at Christmas time, even though an abundance of Evergreens may be at hand. In this event, tiny rosettes can be made of narrow ribbon and attached to sprigs of Evergreen as a substitute for the Holly with its berries.

Although, in northern localities, Pines and Spruces and Cedars are the most available Christmas greens, we must not forget to take into account the fact that in the warm temperature and dry heat within the house they speedily shed their needles, and in consequence should not be placed where this will cause annoyance, as, for instance, it would do if such Evergreens over a dining-room table were continually dropping their needles upon the cloth below. Such Evergreens should be placed against walls rather than on chandeliers or over tables or chairs.

Trailing masses of Bittersweet with or without the addition of Evergreens always form a beautiful Christmas decoration. In their arrangement a hint from the Japanese may not come amiss. Take a few long sprays of the Bittersweet vine, with its berries in clusters, cut off the green leaves—for they quickly curl up and look dead—tie the ends of the bunch together and let the vines hang straight down against the wall from the picture molding or from a nail in the wall if the molding is too high to bring the mass of the decoration in the right space. One will be surprised to see how naturally and beautifully this mass of trailing vines with their clusters of berries will fall into graceful shape. While, if one attempts to put the vines into a vase, on the mantel, we will say, and then



tries to arrange the sprays of Bittersweet, the vines will inevitably sprawl out in all directions and reduce themselves to an uninteresting mass in spite of one's best efforts. The graland, the hanging pendant, having a mass or bunch of small blooms attached at intervals to the main green stem of vine leaves, laurel or other decorative bough, has been used for centuries past and revived by different nations during their efforts to realize for themselves beauty in their home surroundings on festive occasions, and is still our model for the best we can do in formal decoration.

Simply to bring into the house great masses of green boughs and hang them about with no sense of definite arrangement, may be agreeable in some kinds of houses, but not in others. Where a very large living-room or library, for instance, must show itself in Christmas array for the holiday guests, it is better to make the boughs into long garlands with Holly or other bright berries woven in here and there, and then suspend these garlands along the walls, dropping them down to the floor in the corners and having some special feature above the fire-place or other equally important wall space in the room. This may be further emphasized by the placing of tall plants in pots, such as the Baytree or Cedar, on either side of the fire-place or by the entrance door.

Naturally, one will not intrude pink or rose-colored flowers into a room having the Holly and bright red for its principal decoration. Carnations or white flowers would be in harmony and add with their perfume the needed fragrance to the sense of completeness already afforded the eye in the colors of the Holly red ribbons and glossy green leaves on the walls.

When the Mistletoe adds its unobtrusive presence to the house decoration, it is as well to mass it in one place where fun and frolic may happily develop, rather than to scatter it about in numerous places.

The decorations of the principal rooms of a house often occupy the sole attention of the housewife, who sometimes forgets to put a spray of brilliant color in the guest room, where it would be quite as much appreciated as elsewhere in the house.

Table decorations for the grand Christmas dinner will best partake of the same general kind used elsewhere in the house; not too many, however, since the same reason for not having too much about the rooms applies equally to the Christmas feast where a few flowers in tall vases placed where they will not hide the guests from one another by their large mass, will prove most in harmony for the success and pleasure of the feast.

### AQUAMARINE GLASS

(Continued from page 419)

subjects, in which the vase with the phantom-like schools of fish, all swimming in one direction, is particularly effective in its reproduction of their illusive qualities. The shape of the vase is made to enable the fish to be seen readily from any point. Another example shows a fish diving into an entangled net. The fish itself is absolutely transparent, and can only be seen when the vase is held in a certain light, but the vase is designed to enable one to place it in such a position that the fish will be readily visible.

In one of the vases suggesting a compôte is shown a seaweed-covered rock upon which are disposed a variety of sea anemones in natural col-

ors, the entire motif being encased in a solid mass of clear, water-like glass.

An attractive piece for the living-room table which can be used to hold tall grasses or flowers, is one of the largest vases illustrated, and represents gold fish playfully darting through masses of lacey, diaphanous seaweed. The effect is distinctly one of motion and not of solid objects imprisoned within a mass of solid glass. This is designed to show a distinct water line, as are many examples, the upper part of the vase being blown thin as a receptacle for water, the addition of which sometimes eliminates the apparent water line and produces an actual one. In the subjects in which fish are used as the motif of decoration, a dragon-fly hovering over the surface of the water adds greatly to the decorative effect, as well as to the illusion.

Still another example is designed to represent a jelly fish, its translucent body apparently floating through the water. The shape is made to conform to the decoration in the base of the vase, allowing the upper part to be used for flowers if desired, as in most of these vases.

In the artistic glass-making of France to-day, and even the Venetian glass of the Renaissance, together with the various productions of the Saracens, Romans and Egyptians, nothing so unique and illusive as these examples of American glass can be found, which is so equally adaptable to the decoration of the country as well as the city house.

### A REMODELED CITY HOUSE

(Continued from page 425)

them and they have been housed in a manner that is worthy of emulation. Between the windows and on either side of the mantel, plain bookshelves, with a closet below, have been erected to the same height as the windows. Moldings at the top and bottom and a groove along the outer edge of the shelves and uprights have removed all appearances of boxiness. In this groove and around the panels of the doors there is a stripe of green paint. In this bookroom the owner has shown her appreciation of cretonne as a decorative fabric when properly used. Not the cretonnes with dainty, light, floral designs that suggest a bedroom, but beautiful low-toned fabrics that are eminently fitted for a library. At the windows are overcurtains hung in straight folds and a shaped valance of black cretonne. That is, the background is a soft, velvety black, which is relieved by mauve and blue birds perched on branches that are designed in the Chinese taste.

### COTTAGE FIGURES

(Continued from page 435)

It is interesting to follow the subject of these cottage figures, or, as they are sometimes called, chimney ornaments, the most interesting of which were peasant groups, or single figures, representing phases of country life.

The finest porcelain figures were Dresden, Chelsea and Derby. These depicted shepherdesses and dairy maids of an idealized type, reminiscent of the Petit Trianon period. They were not the ordinary everyday types such as one might have seen in actual life in the days when these

figures were designed for the potters by artists of the period, but rather of those depicting court ladies in the masquerade of imitation creations of a Watteau or of a Frangonard.







## Around the Garden

A MONTHLY KALENDER OF TIMELY GARDEN OPERATIONS AND USEFUL HINTS AND SUGGESTIONS ABOUT THE HOME GARDEN AND GROUNDS

All queries will gladly be answered by the Editor. If a personal reply is desired by subscribers stamps should be enclosed therewith



## DECEMBER AND GARDENS

By Gardner Teall



APPY is he whose garden passeth from Summer's glories through Autumn's gorgeousness into Winter's immobile whiteness with that grace that will lead one to have faith in its Niobe-like awakening when Spring shall breathe again upon the face of the frozen earth. There is nothing more dismal and bleak than the prospect afforded the eye by the sight of an unkempt garden, snow covered and dreary. Why is it our garden-makers dream only of Summer's green and jewel-colored season and take little heed of the white days when Jack Frost shall be about? Surely, a clump of Evergreens just there, a hedge here or a cluster of Rhododendron shrubs would turn the whole deserted garden spot into an area pleasant to look upon. I know one garden-maker who has had the good sense to leave standing a row of Sunflower stalks, each one crowned with the seed-pod. As you may well guess, the birds have shown their appreciation and day after day they flock hither and chirp appreciatively away. It is sorrowful enough to be missing the flowers, without mourning for the flown birds. Every garden ought to have its little bird shelter. I have often thought it strange that sun-dials were left so bleak through wintertime. A wreathing of Bittersweet or a massing of *Rosa rugosa* would insure gaily colored berries for Winter decoration. The red of the Rose hip clinging to the brown stems of the bushes is one of the compensations Nature awards when she seems to have taken so much from our gardens. The old stone wall will be looking sear and grey, but it will remind you to plan for planting its crevices with all sorts of flowering things for next Summer's adorning. Then when another Winter will have come to your door, you will find the wall covered with an interesting network of vines and stems, like a weaving of silken threads of brown. I wonder if the time will ever come when every man whose home boasts a few

acres will have its little vineyard? December must not pass without pruning the grapevines. It is so much better to do this now than to wait for March, when the winds of this season will more certainly subject the newly pruned vines to damage. As there will be plenty of leisure for the garden-maker in December, he should utilize some of it by carefully inspecting all of his trees to see which have dead limbs that need sawing off at this time. The perennials which stick up from their border beds should be trimmed off, and they should be protected by a mulch, for nothing is more trying to plants than the process of thawing and freezing and freezing and thawing again throughout the varying temperatures of Winter's changeable weather. However, perennials should not be covered with any dressing as heavy as that of manure mulches. Vines, too, will need looking over. It is almost pitiful to see how these are often neglected, being dragged to earth by ice and snow, when a little care and forethought would have made it possible to give them just the support they needed in the way of tacked-up fastenings of cloth or of leather strips, or a stake support. If you are experimenting with plants in cold frames, remember that you should cover these frames at night with straw mats and shutters. If you neglect this, you will probably regret it, however mild the months may appear to you to be. You may, perhaps, need to turn from the defensive to the offensive and sally forth, hatchet in hand, to chop down any Wild Cherry trees in your neighborhood if your garden has been troubled this season just passed with tent caterpillars, the pest to which the Wild Cherry so generously, though involuntarily, offers its "hospitality." Indoors, December will find us busying ourselves with planning the Yule-tide decorations. It is then we will wish our gardens could yield us some of the things that go towards brightening the setting of the holiday season. The red lips of the Rose bushes and the Evergreens we need will remind us to make another season more provident for our Christmas time intentions. Why not spare holiday greens from our outdoor stock for trimming the sundial, the fountain or the garden seat?



Plan now to plant old stone walls with all sorts of flowering things next season





## HELPS TO THE HOUSEWIFE

TABLE AND HOUSEHOLD SUGGESTIONS OF INTER-  
EST TO EVERY HOUSEKEEPER AND HOUSEWIFE

### FIRE PREVENTION IN THE HOME

By Winnifred Fales



HE investigations of experts who are devoting their lives to the study of fire causes and prevention have established three facts which are of vital concern to every housewife and should in consequence receive the most careful consideration:

First: That "fifty per cent. of all fires are due to preventable causes."

Second: "Unnecessary conditions that are conducive to fire exist in ninety-five out of every hundred homes."

Third: "It is a rare exception to find a dwelling equipped with even the simplest fire apparatus."

It may surprise the majority of readers to learn that more fires are started by matches than by any other single cause, so that the match must be given first place on the long list of dangerous things and conditions which are subject to control. Being for the present both a necessity and a very great convenience, it is of course not proposed to eliminate the match, but only to regulate its use, since it is through careless methods of handling and storage that its dangerous potentialities become active. The latter may take place in various ways. Children take matches to play with. Careless servants throw them, only half extinguished, into the basket of kindlings. Rats carry them into partitions. The master lights his after-dinner cigar and tosses a match with the head still aglow into the waste-paper basket, or aims it at the fire-place and it miscarries and falls unnoticed on a newspaper, or a draught carries it against a flimsy curtain. Not infrequently, the ignition of a single match sets fire to an entire boxful, and, if not at once discovered, the flames spread to surrounding objects. These are not mere matters of speculation, but things which statistics show have happened innumerable times.

The attic in most houses is another constant menace. The accumulations of old papers, letters, magazines, discarded clothing and decrepit furniture to which it is usually devoted become gradually covered with highly inflammable dust and lint which is ready to burst into flame upon contact with the tiniest spark. Lightning, an overturned candle, or matches taken by children to play with in secret, may supply the connecting link which precipitates disaster.

Clogged or defective chimney flues are responsible for numberless conflagrations, as is imperfect insulation of electric wires. Unprotected gas jets near lace curtains, wax tapers on Christmas trees, hot ashes placed in wooden barrels, and the use of kerosene to start the kitchen range (a habit which still prevails to an almost unbelievable extent), exact an annual toll of many hundred thousand dollars and often a sacrifice of life and numerous comforts.

These are but a few of the many fire causes arising from preventable conditions, of which some at least are found in nearly every home; wherefore, in order that the margin of danger may be reduced to a minimum, it is incumbent upon each one of us to see that our own premises are shining exceptions to the rule.

Starting at the attic, let us begin by clearing out and disposing of all useless accumulations on every floor, paying special attention to those in closets and under stairways, and heroically nerving ourselves to part with the long-treasured odds and ends which were "too good to throw away," or for which we thought we might "some day" find a use, for the sake of the increased safety of our lives and property.

Let a rule be made prohibiting the purchase of any but safety matches, which can only be ignited by striking on the box, and fasten on the wall of every room, out of reach of rats and children, metal receptacles for both burned and unburned ones. Store surplus stock in a tin box with a tight-fitting cover.

See that all oily rags, mops and dusters are kept either in a galvanized iron can, or in a closet lined with tin or asbestos. Benzine, naphtha and other inflammable liquids should never enter the house except in the unbreakable, non-spillable cans. Never permit oil or alcohol lamps or stoves, etc., to be filled while lighted. Recently a fashionable hostess was painfully burned and the costly furnishings of her drawing-room ruined by a fire originating in her attempt to refill the burning alcohol heater beneath her afternoon-tea apparatus.

Forbid the placing of ashes, even temporarily, in wooden boxes or barrels. Cans of galvanized iron should always be used for both ashes and waste paper. Make it a rule to have the chimneys cleaned every year, and the electric wiring inspected at reasonable intervals. Also be sure that every member of the family understands the management of the cut-out. It is a safe plan to shut off the current during heavy thunder showers, and if electricity is the only illuminant, let lamps or candles be purchased and kept in readiness for such emergencies.

The space directly above the furnace in the cellar should be protected with tin or asbestos, and all the pipes conveying heat wrapped with fireproof material. If a hot-plate or oil stove is used for cooking during warm weather, stand it on a sheet of zinc or tin, the wall behind it being similarly protected. Let the range stand on a cement foundation against a wall of cement or brick. The tile floors and wainscots seen in many modern kitchens have much to recommend them besides their cleanliness and attractive appearance, being practically fireproof.

In building a new home, use cement or hollow tile construction if possible. The fifteen per cent. additional cost will be counterbalanced in a few years by the saving in



insurance and repairs, while the security afforded is perpetual. The interior should be so arranged that each room can be completely shut off from the rest, at need. While the modern idea of gaining an effect of spaciousness by throwing the hall and the living-room together, and connecting the remaining rooms on the first floor by means of wide arches has abundant esthetic justification, it is wholly impractical from the standpoint of fire prevention. The open stair-well is a serious menace under such conditions, and unless a door can be built at the head of the stairs, the whole structure should be enclosed even at the sacrifice of picturesqueness. The arches can be rendered unobjectionable by means of sliding doors.

Even when every reasonable measure of prevention has been taken, it is still possible that fire may break out from some cause beyond control, as lightning, an exploding lamp or the burning of an adjoining building. For this reason, every dwelling should be supplied with simple and inexpensive fire apparatus, and each of the inmates instructed in its use. In a house of seven or eight rooms there should be at least two small chemical extinguishers, one kept always *in the same place* in the basement, and the other on the second floor. They will last a lifetime, and the chemical contents can be renewed as often as necessary at a cost of only a few cents. A pick and axe should be fastened to the wall in some central place, and their removal save in case of fire positively forbidden. Their value will quickly become apparent should a fire be located in a partition or around the chimney. A rope ladder stored on the sleeping floor may be the means of saving life should a blaze start in the night. Keep not less than two water pails, constantly filled, on hooks on the stair landing, where they can be quickly reached from either floor. Three and four-story houses should have pails on every landing. The round-bottomed style is best, as those with flat bottoms are apt to be taken for cleaning and scrubbing and either left out of place or not refilled after using.

Prompt action is imperative in dealing with fire successfully, and a single pailful of water, ready to hand, and hurled on the flames without delay, may effectually check what would otherwise have developed into a serious conflagration. On the other hand, an incipient blaze may easily gain dangerous headway during the time lost in filling a bucket from the faucet, searching frantically for a misplaced extinguisher, or groping in the cellar for an axe.

### WHEN MAKING A GIFT

By Harry Martin Yeomans



WHEN one receives a gift the spirit and good will which prompted the offering is always appreciated far more than any intrinsic worth that might be attached to the object itself, but when the gift also possesses merit and is in good taste, then it is indeed an object to be treasured by the recipient, who can voice his whole-hearted thanks without restraint. Any gift should be looked upon in this light, but, nevertheless, we have all had the experience of penning a note of thanks for some poorly selected gift, and at the same time been secretly wondering what in the world we would do with it, not because it was cheap in money value, but because it lacked the qualities which mark the difference between the good and the commonplace. At wedding receptions the usual display of cut glass, gold clocks and impossible pictures make one pity the bride who is to adorn her new home with articles of such doubtful merit. At a wedding reception the writer recently attended in a small town, she discovered, on viewing the wedding presents, an old-fashioned pieced quilt which had been presented by the groom's grandmother. This product

of the old lady's skill made half of the other presents look tawdry and cheap, and I have often wondered whether she realized how vastly superior her homely present was to most of the others which kept it company.

At some time or other, we all have to face the gift problem, and whether in commemoration of some anniversary, for the prospective bride, or at the holiday season, it is well to give a little thought to the selection of one's gifts, so that one's friends can treasure the gift itself, as well as the spirit in which it is sent.

For those who are interested in their immediate surroundings and in the furnishing of their homes, there are multitudes of objects that make beautiful gifts. Small articles can always be selected, but there are certain pieces of furniture of an intimate nature, which make excellent gifts, without giving offense, as they do not suggest that the giver is trying to furnish the recipient's house for him. Here is a little list of such articles, objects that possess real worth, and while none of them is unusual or faddish, they are all in excellent taste and would not be out of place in any home.

Of the articles made of mahogany, after Colonial models, there are tea-tables, sewing-tables, palm-stands, tea-trays, book ends, stationery racks, muffin stands and mantel clocks. Desk sets always make an acceptable gift and they can be obtained in glass, brass, copper, leather and brocade. Lamps when fitted with an appropriate shade are desirable presents. Those usually shown in the department stores should be avoided, however, and you should have your lamp made up from a pottery or porcelain vase, or from a small brass or copper jardinière. They can be mounted to burn either oil or electricity.

Reproductions of Sheffield plate, on copper, can now be obtained, and the articles in the shops include an endless variety of articles having the grapevine or the grooved border. There are all sorts of trays, platters, vegetable dishes, coasters, tea caddies, candlesticks and photograph frames.

The Russian brass candlesticks and samovars are to be recommended, as well as desk scissors in a sheath, jardinières, fern-dishes, tray, umbrella stands and andirons.

Photographic brown prints of paintings after the old masters, when framed without mats in bands of dark brown wood, make excellent pictures for almost any room. One of the best gifts for the home-maker; one that makes its presence felt on the first of every month, is a year's subscription to one of the magazines devoted to art in the home.

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## Collectors' Department



Readers of AMERICAN HOMES AND GARDENS who are interested in old furniture, silver, prints, brass, miniatures, medals, paintings, textiles, glass, in fact in any field appealing to the collector are invited to address any enquiries on such matters to the Editor of the "Collectors' Department," and such letters of enquiry will receive careful attention. Correspondents should enclose stamps for reply. Foreign correspondents may enclose the stamps of their respective countries.

E. H. A.: As to the value of the books you mention, "Harper's Magazine" (1850-1851), commands a low price owing to the lack of demand for bound volumes. If in good condition, the various volumes would bring \$1.00 apiece. If in good condition, the volumes of "Godey's Ladies' Book" would bring \$1.00 each. Owing to the lack of demand, the volume containing Almanacks of 1795, 1793, 1798, 1812 and 1813; calendar of 1814 and Franklin Legacy 1799 and 1804, would scarcely bring more than \$5.50 for the entire collection in the auction rooms.

W. P.: Regarding your inquiry about the Grandfather's clock, we would say that the maker's name is the one which appears across its face. Samuel Raulet of Northmouth, Maine, was an American clock-maker of about 1800. The value of this clock would depend upon the condition of the case and the works, which we could not determine from a mere description.

T. C.: The smallest of the coins you submit is one eighth real piece, Mexican, and commands no premium. The silver coin is Austrian, Ferdinand III, and is only worth its silver value. The copper coin is early Spanish, but the markings are too indistinct to make classification possible. The engraving by A. Deveria, (1835-1840), has very little value and would bring little more than \$1.00 in America.

E. H. Y.: The value of the furniture, if in good condition, would be, approximately, for the chair, \$10 to \$15, for the table, \$30 to \$35, and for the bureau, \$30 to \$35.

J. P. M.: The sampler you have submitted is worth from \$10 to \$12. The colors are exceptionally good. Regarding the pewter, we would say that, the only pewterer by the name of Boardman we have found recorded, is Thomas Boardman, of England, (1746-1747), who signed without a middle initial. Boardman & Company, (1821), of Water Street, New York, and Boardman & Hart, (1828-1841), Water Street, New York, were American pewterers and it is possible your pieces were

made by a member of one of the above firms, as the touch mark you describe does not exactly correspond with that of Thomas Boardman, which, while it contained stars, is not the same in other details. The value of the pieces would be, approximately as follows: Platter, \$7.50 to \$10, Porringer, about \$3.50.

K.: The Confederate Seals about which you inquire are not of unusual rarity. Two in the Lossing sale last season sold for \$6 and \$7 respectively. \$5 is about the usual price these Seals bring.

A. V. R.: The Alvis edition of Homer to which you refer is the second best and rarest of the Aldine edition of Homer printed in Venice, Andres Asola. The Strassburg Homer was printed in 1525 by Wolfgang Sephaleus and contains glosses of the editio princeps of 1488, and the Aldine edition of 1504. A copy of the Aldine, second edition, was in the George C. Calvert sale of October 21, 1913, Anderson Auction Company, New York, and brought \$22.

R. L. V.: In regard to your inquiry concerning your three plates, we would say that the mark stamped on the back must be "Creil" rather than "Crell." Creil was a ware made in the last century, your particular plates being Empire in design, and were sold by Stone, Coqueil & LeCros, English potteries in Paris, but have no great value. They would probably bring about \$2.50 each. "Manufre de Decors. sur Porcelaine, Favenc.," etc., is their mark of manufacture. The clock you refer to may have been sold by John Cronhill, Maidstone, Kent, England, as we find no record of his name as a clockmaker in the list of the "Clockmaker's Company," which controlled the makers of all clocks in England at the time when this clock was probably made.

M. G. H.: In regard to your Staffordshire figures, we would say that if they are the old Staffordshire the "Cobbler and Dame" would be worth about \$10, the "Deers"



about \$10, "Girl and Boy" about \$15 a pair, and "Babes in the Woods," a subject much used, \$8 to \$10. These are very approximate values, as the articles would have to be seen to be valued correctly. If they are modern Staffordshire their value would be much less.

J. D. C.: In regard to your Stuart picture we would say that is was, no doubt made in England in the seventeenth century, and if in good condition would bring from \$60 to \$65. The characters are those of royalty—Charles I and his queen, Henrietta Maria, and the detail of the picture shows the castle, English lion, flowers, trees and animals peculiar to England. From the size of the embroidery should say it was used as a covering for a box. The silver penny or half-penny you speak of would be worth only about \$30, as the London mint is the commonest mintage and silver pennies of the Edward I and II periods have no great value.

K. B. M.: The sugar tongs, about which you inquire, were probably made about 1790, the maker's initials were T. N. They might bring about \$10, but this could not be determined without seeing the tongs. The five Italian spoons have very little value. These would also have to be seen to determine value. The colored print, "Portrait of Mrs. Fitzherbert," if original and in perfect condition would be worth from \$15 to \$20. As you say it is in very bad condition, it could only be used for reference and would be worth little more than \$2. The engraving of the Declaration of Independence after Trumbell by Prud'homme is only worth about 50 cents. Those engravings of the Declaration by Durand are the most valuable.

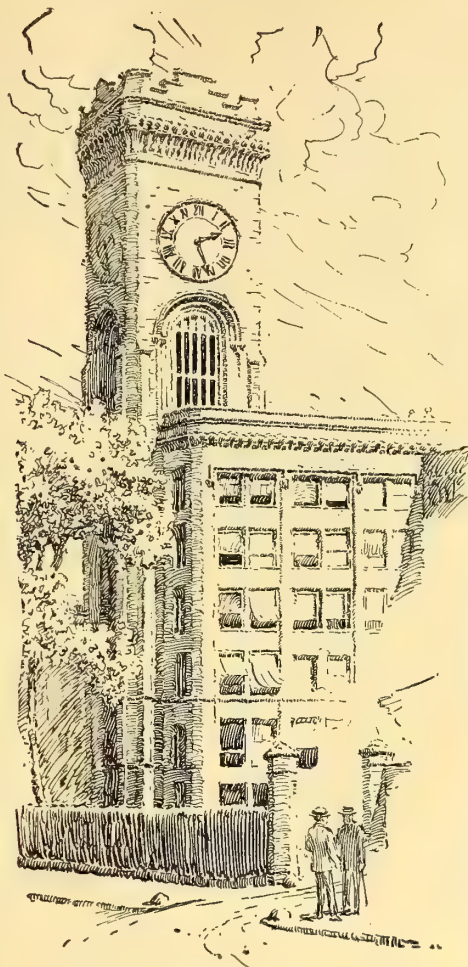
W. A. P.: Regarding your table and two chairs, we would say they are strongly Swiss in character, or possibly Italian, but it would be impossible to determine from the photograph. Generally speaking, furniture of that type has very little demand here, which in turn affects its value. It would be necessary to see it for an exact valuation.

J. E. L.: It is possible to obtain a genuine specimen of an engraved hematite seal of the Babylonian period for twelve or fifteen dollars, but such objects are becoming more difficult to obtain every year. They should be purchased only from reliable dealers.

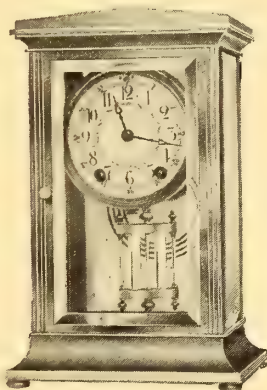
C. B.: A fine specimen of John Howard Payne's autograph (an autograph letter signed) is worth from ten to twenty dollars. The Emmett collection in the New York Public Library contains an autograph letter of John Quincy Adams to Payne, franked by Adams, and also a letter by Payne to Bushrod Washington, George Washington's nephew.

B. C. N.: It is not surprising that you are mystified as to the use of the long-handled "claw" object of which you send a sketch. This identifies it as the somewhat unelegant instrument of comfort supposedly familiar to previous generations under the unphonious name of "back-scratcher." Back-scratchers have an ancient ancestry if not a noble one, although old-time writers mention them as having been in use without apology from the reign of Queen Elizabeth to perilously near our own day.

E. L. M.: In reply to your inquiry, regarding the plate with marks such as you in-



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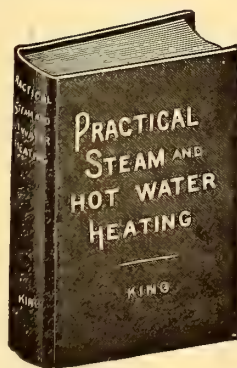
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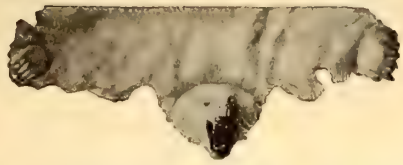
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dedicate in your letter, we would say that while it is a Wedgwood, it has very little value owing to the word "England" appearing in the imprint. This was only used in Wedgwood after the passage of the McKinley bill in 1891 to comply with the American Customs regulations. The plate was undoubtedly made by Wedgwood in Etruria, "Ivanhoe" being the subject throughout of its decorations.

M. B. S.: Regarding your inquiry we would say that the silver is marked with the crown, a Sheffield mark, and was made in 1795, (Sheffield only became an assay office in 1773). The C. F. was evidently engraved on as you suggest as the maker's name.

X.: The Spanish book referred to would have a greater value in Europe than here, where it would be worth from \$12 to \$15. A work in America by the same author published in the same year is catalogued as having sold for \$25, but as this work is an historical treatise concerning Don Sebastian of Portugal it would not have the same value.

J. S. R.: In reply to your inquiry about the colored prints, we would say if they are in good condition they are worth about \$1.50 each. Those by Fantin La Tour Charlet and Daumier are the French prints of greatest value to-day.

N. E. W.: The reference to Walpole's silver owls is an obscure one, but the Editor ventures to believe that the "silver owls" in question were not, as you suggest, old crests, but were the pair of curious silver owls inventoried with Walpole's effects as being the ones seated on perches formed into whistles, which were blown by the master when he wished to call the servants to him. These famous owls were quaint specimens of the workmanship of the early part of the seventeenth century. They figured in the Strawberry Hill sale in 1842 and brought a price above their weight in gold. The Editor believes these must be the silver owls about which you seek information.

There are a number of collectors of Napoleona in America. The Latta sale and the Warren Crane sale in New York in November contained many thousand Napoleon items.

W. H. W.: Britannia-ware or white metal, as it was originally called, is made of a large percentage of tin and a certain proportion of antimony and copper, but has no lead in its composition, while in pewter about eighty per cent. is lead and twenty per cent. tin with a slight mixture of zinc, antimony and copper. The firm of James Dixon & Sons, founded by James Dixon in 1804 and known as Dixon & Smith, then Dixon & Sons (1830) and later (1833) James Dixon & Sons, are the leading makers of Britannia-ware seen to-day. The Dixon mark is trumpet with banner. The following list of books on the subject can be supplied by us at prices mentioned: Bradbury's "History of Old Sheffield Plate," price \$12.00; "Pewter Marks and Old Pewter Ware—Domestic and Ecclesiastical," by C. A. Markham; price \$7.50; "Old Pewter, Brass, Copper and Old Sheffield Plate," by Mrs. H. Hudson Moore, price \$2.15 net, post paid \$2.33; "Pewter Plate—An Historical and Descriptive Handbook," by H. J. H. L. Masse, price \$7.00; "Pewter and the Amateur Collector," by Edward J. Gale, price \$2.50, and "Causeries on English Plate," by Antonio de Navarro, price \$3.50.

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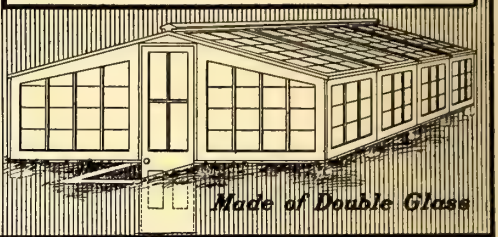
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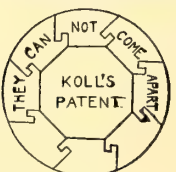
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**Wanted:** Old pewter communion tokens, snuff-boxes, buckles, buttons, and porringers. C. W. G.

**Offered:** Some old historical china plates in dark blue and other colors, of following subjects: States, Ship, Cadmus, Landing Pilgrims, Atheneum, Boston, Transylvania University, Octagon Church, Pittsfield Elm, U. S. Bank, Philadelphia, Catskill Mt. House, Waterworks, Philadelphia, Boston State House, Hancock House, "Wilkie" and Dr. Syntax designs and others. Prices on request. E. X. L.

**Offered or Exchange:** Everett Mahogany Parlor Grand Piano, splendid condition; Rocky Mountain Ram's head, mounted, elegant specimen; fourteen antique pistols; Grandfather's clock. P. S. J.

**Offered:** Complete Renaissance room, Sims, sixteenth century, in perfect condition. E. W. P.

**Offered:** Pewter Communion set, 11½ in. flagon, two plates, 10 in., two goblets each 7½ in., marked Leonard, Reed & Barton; set, \$15.00. M. B. S.

**Offered:** Duchesse lace wedding veil, three yards in length, believed to have belonged to Empress Eugenie. L. C. R.

**Wanted:** Autograph letters, literary and historical; books, first editions, autographed and authors' presentation copies. Send full description with lowest cash prices. If desired will exchange items in the various fields of collecting for autographs and books. J. C. E.

**Offered:** I have two fine Hepplewhite sideboards, beautifully inlaid and mahogany, very rich in color. Will sell one reasonably. J. C. S.

**Wanted:** Old sun dial, warming pan, brass andirons and an old hanging hall candle lamp. J. C. S.

**Offered:** Two Japanese swords (Katana), one by the celebrated swordsmith Masamune. This has a long point. The sword furniture on this scabbard and hilt are broken chisel-work. This is a very fine example. The second sword is by Bishu-Asafane and has a short point. The blades of both swords are in excellent condition and polish, the Masamune sword being about 400 years old and having ornaments carved with services of a celebrated Japanese general. The edges of both swords



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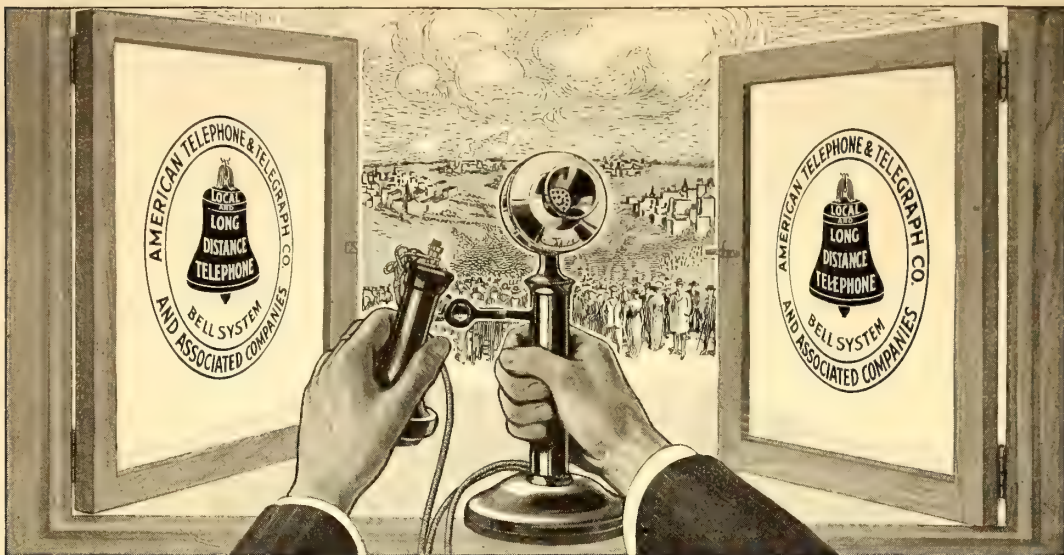
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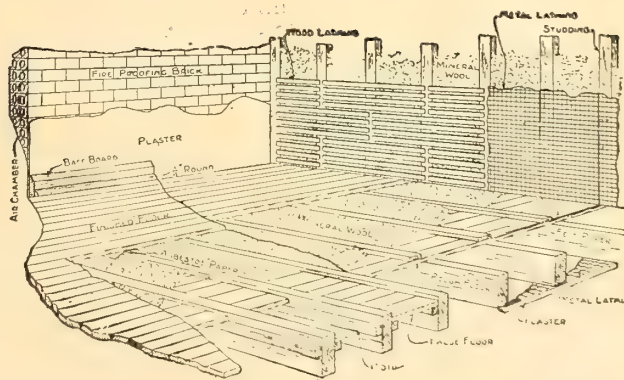
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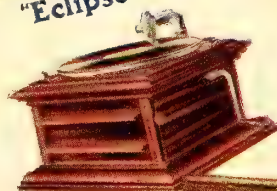




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